MASTERPIECES IN THE STATE MUSEUM LUCKNOW

DR. S.D. TRI

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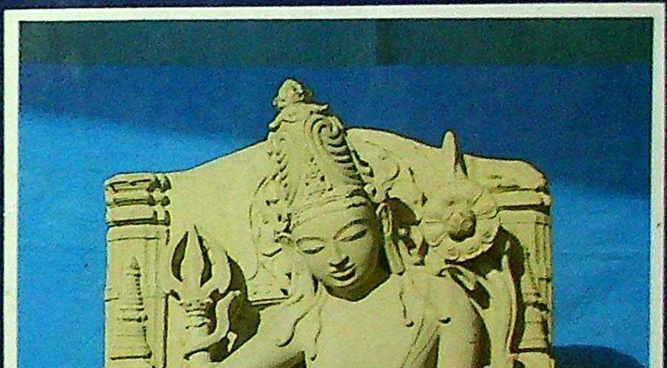
MASTERPIECES IN THE STATE MUSEUM LUCKNOW



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कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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पुस्तकालय

Dr. S.D. TRIVEDI
DIRECTOR

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1989

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The Museum At a Glance

1863 – Founded by Col. Abbot in Chhoti Chhatar Manzil as Municipal Museum.

1880 – Amalgamation of Allahabad Museum.

1883 – Declared as Provincial Museum.

1884 – Shifted to Lal Baradari.

1885 – Dr. Fuhrer appointed as first Curator.

1911 – Archaeological Section established in old Canning College building at Kaiser Bagh.

1950 – Named as State Museum.

1956 – Dr. Sampurnanand, Chief Minister laid down the foundation of new building in Banarsi Bagh.

1963 – Inauguration of the New Building in Banarsi Bagh by Pt. Jawahar Lal Nehru, the then Prime Minister of India.

1965 – Inauguration of gallery No. 5 by Smt. Sucheta Kripalani, Chief Minister, U.P.

1968 – Beginning of the Research Bulletin and Catalogue Series.

1975 – Affiliation with Kanpur University as a centre of research.

1980 – Extension of third wing of Museum-building.

1983 – Inauguration of two archaeological galleries.

1984 – International Seminar on Kushana Art.

1988 – Celebrations on 125th Anniversary.

1989 – Inauguration of new archaeological gallery 'journey of Indian Sculpture' by President of India Hon'ble R. Venkataraman.

– Release of special postage stamp and first day cover based on Museum – exhibits.

– Release of special issue of Bulletin of Museums and Archaeology in U.P.

– National Seminar on Early Medieval Art of India.

– Regular Programmes : Monthly lectures, Film shows, Conducted tours in the galleries, Research guidance to Ph. D. students, Library and photographic facilities, organisation of Seminars and exhibitions, Publication of catalogues and monographs and so forth.

Foreword

A museum is not an old curiosity's shop nor is it a heap of junk material. It is in fact a store house of knowledge where the mute objects with their voice of silence provide food for thought and equally inspire the visitor. The visit to the museum is the media of self-education. As one breezes through the folios of old manuscripts or concentrates on the coins and medals of old rulers and warriors, one finds himself in company with the mighty minds of old which no single generation could produce. The visitor gets lost in the maze of his country's past.

The present monograph by the young energetic Director of the State Museum Dr. S.D. Trivedi seeks to provide a brief description of the art objects noted for their aesthetic and artistic value. The collection of these objects range from the first millenium B.C. to the second half of the last century. These include the earliest copper implement in its anthropomorphic form, important statues of the Brahmanical god Balarama, the standing and seated Buddha and Bodhisattvas in different kinds of sandstone, including the two best specimens – the seated Mankuwar Buddha of the Gupta period and the Bodhisattva Avalokitesvara of the 11th century A.D. Vishnu, Ganesh and the Panchamukha Siva are equally conspicuous. The decorative stone pieces include the Salabhanjika female figures serving as brackets, Jain tablets of homage, popularly called Ayagapatas, beautifully carved with the Jina figure in the centre and votive tablets. These symbolise the religious impulse of the people in the Ganga valley during the first few centuries of the Christian era. The secular side of human activity, with the becchanalian and toilet scenes carved on the door slabs, is equally portrayed in the art objects.

Terracotta pieces in baked clay include divinities like Durga on lion, Ganesa with Kartikeya. Those in other metals include a Buddha figure in iron with plated gold. The copper plates from Bansakhera, and the Bhitari seal have their historical importance. A representative collection of coins, from the Indo-Greeks, Kushanas, Guptas, Pratihara Bhoja to those of Muslim rulers including one of Mohd. Bin Sain with a *nagari* legend, the Mughals and the local Nawabs of Avadh, adds to the variety and richness of the collection at display. There are also illustrated manuscripts of *Harivamsa* of the 17th century, and some paintings representing different schools-Mughal, Rajput, Kangra, Guler, Kota and the local Avadh ones. A variety of articles of domestic use reflect material culture of the people through the ages.

The book written in simple style is expected to meet the requirements of a museum, be equally helpful to a visitor.

Dr. B.N. PURI
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EMERITUS PROFESSOR

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Mahanagar, Lucknow

Preface

The State Museum Lucknow is one of the premier museums of India. It has a vast collection of items of different variety. It is not only rich in quantity but equally commands position in terms of quality of the exhibits. Many of antiquities have been dealt with casually in the works of art and archaeology while a few have been discussed at length in the research articles appeared in journals and magazines. We have some catalogues dealing with coins and stone sculptures, there are a number of objects yet to be published in a consolidated form.

The purpose of this monograph is to serve the general visitors, students and connoisseurs of Indian art. It gives the history of the Museum in nut-shell as well as its present set up. A sweeping survey of the collection may be helpful to form an idea about the quality and nature of the exhibits.

The descriptions of some selected objects are by no means a denial of having many more masterpieces in the Museum collection. As a matter of fact the word masterpiece has a vague connotation.

It depends upon a person who thinks about a masterpiece according to one's taste and liking on the basis of one's own considerations. So the controversy should not be raised in the selection of masterpiece. Actually the Museum possesses a number of exhibits of high merit and worth considering for proper exposure. But due to paucity of space and other constraints it is not possible to include many more pieces in this small monograph.

The author acknowledges gratefully to all scholars of respective fields whose writings have been freely consulted and utilized with benifit. I was also inspired by such monographs brought out by some other important museums of the country.

I express my sincere thanks to Sri Surendra Mohan, Principal Secretary of Cultural Affairs Govt. of U.P. who is always inspiring me for useful publications on museum exhibits. Mr. Atul Bagai, Joint Secretary and Sri D.P. Sinha, Director of Cultural Affairs Department deserve thanks for providing funds and due encourgement. I owe a sense of gratitude to Emeritus Professor Dr. B.N. Puri who has obliged me with Foreword of the book.

In preparation of this monograph, I have been assisted by my colleagues namely Sri Shivadhar Misra, Sri S.K. Rastogi, Dr. R.C. Tewari, Sri R.P. Singh, Sri Ashafaq Ahmad, Sri I.P. Pandey, Sri M.K. Gupta and Sri S.C. Roy. The photographs have been prepared by Sri R.K. Sinha and his assistant Sri Rajjan Khan. The manuscript was typed by Km. Ranjana Sharma and Sri Mahesh Chandra Shukla. I express my thanks to them for their best co-operation in this endeavour.

My friend Dr. S.P. Tewari of Mysore offered many useful suggestions which I have gladly incorporated in the monograph. My son Rajiv Trivedi worked hard assisting me in many ways for getting the work completed in time. I shall fail to display the Lucknowite courtesy if I escape the name of Sri Kuldip Raj without whose promptness the work would have not seen the light of the day.

Lucknow
Ist January, 1989

S.D. TRIVEDI

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History

The Museum was founded in 1863. Col. Abbott, the then Commissioner, Lucknow division, conceived the idea of establishing an institution for collection of items relating to the local history of Oudh and the mythology of India. Chhoti Chhatar Manzil was selected as a place for the purpose of keeping the specimens. Dr. Bonavia looked after the Museum in the honorary capacity. A petty amount of Rs. 100 per month was allocated from the municipal funds for its functioning. In 1877 Mr. Throrpe, former Superintendent of Oudh secretariat was appointed as officer-in-charge and after a spell of his short tenure the charge was handed over to Mr. Joyce.

In 1880 the Allahabad Museum, founded almost simultaneously, was amalgamated with the Lucknow Museum. This municipal Institution was declared as the Provincial Museum in 1883. Later on some steps were taken for its betterment. In June 1884 it was shifted from the Chhoti Chhatar Manzil to the Lal Baradari, coronation hall of the *Nawabas* of Oudh. A new management committee was formed under the presidentship of the Commissoner of Lucknow division. In 1884 the committee took some important decisions regarding the management of the Lucknow Museum. These included the establishing of five sections of the collection distribution of work among the staff, restriction on smoking and betel chewing, special arrangements for the admission of female visitors and the recording of the number of visitors etc.

Dr. A. Fuhrer assumed the charge of first Curator of the Lucknow Museum on 30 March, 1885 on a monthly salary of Rs. 250. In a memorandum dated April 8, 1886 Dr. W. Hoey proposed the publication of a bi-annual Journal entitled "Miscellanea Indica"

It appears from the records that the Museum was under control of Director, Deptt. of Land Records and Agriculture, United Provinces in 1903. Though an official letter of the Chief Secretary of United Provinces informed to the Director, L.R. & Agriculture that the proposal of appointing a Curator was under consideration of the Govt. It was the close of the year 1904 that Babu Gangadhar Ganguli had been promoted to the post of Curator. Arrangements had also been made with the Trustees of the Indian Museum, Calcutta by which the Superintendent of that Museum was required to inspect the Lucknow Museum once a year and the Superintendent, Archaeological Survey of India, Punjab and United States was also associated. Under the aforesaid arrangements the Superintendent of Indian Museum, Calcutta Lt. Col. Alcock, I.M.S. paid his first visit of inspection to the Provincial Museum in Oct. 1906.

In the Calcutta conference of the museum Curators of India held in 1907 it was suggested that the Lucknow Museum should concentrate on Archaeology and Numismatics and a separate museum can be developed for the Natural History specimens. Consequently the Museum made over a number of exhibits to other institutions. In 1909 it was decided that the Museum should be located in the Canning College building which was to be vacated on the transfer of the college to the new building across the river *Gomati.* Mr. R.D. Benerjee was employed in compiling the catalogues for the archaeological section. In 1911 the Museum was shifted to the Canning College building, Kaiser Bagh. Throughout the year the Museum remained closed for public for re-organisation. On the retirement of G.D. Ganguli on 1st Nov. 1912 Pt. Daya Ram Sahni was appointed Curator of the Museum. This year the bulk of books were transferred from the Museum to the Aminuddaula Public library, Kaiser Bagh. The collection of skeltons was handed over to the Canning College and that of illuminated manuscripts to the Public Library. The Archaeological Section of the Museum was reorganised with classification, labelling and proper exhibition. The Museum remained closed again for visitors on account of arrangements. After a short tenure of Pt. Daya Ram Sahni, the charge of Curator was assumed by Pt. Hira Nand Shastri. With the approval of the Government the teaching classes have been started in the Museum where the Curator was imparting instructions in Archaeology.

In accordance with the resolutions passed by the Museum Conference held at Madras in 1912 the Curator drew up a list of duplicate specimens in the archaeological section of the Museum and it was sent to the Government for circulation. At the recommendation of the Director General of Archaeology in India most of these specimens were presented to other institutions.

On 29th March 1917 Pt. Hira Nand Shastri made over charge to Mr. K.N. Dixit who came from the Prince of Wales Museum Bombay. The efforts were made to make the Museum thoroughly educative.

The United Provinces War Exhibition was held in 1919. The catalogue of Moughal coins had been brought out by Prof. C.J. Brown. The Curator of this Museum also remained as honorary Curator of Sarnath Museum. In 1920 the catalogue of the coins of the Gupta and connected dynasty prepared by Babu Prayag Dayal and C.J. Brown was sent to the Government Press, U.P. for publication. The Curator was also looking after the development of Museums located at Sarnath, Faizabad and Mathura.

To make room for the new Council Chamber in Kaiser Bagh the Provincial Museum was moved, as a temporary measure to Lal Baradari building in 1921. The removal, though effected under unavoidable circumstances, somewhat hampered its activities and upset the arrangements of its exhibits. Two godowns were therefore constructed in Kaiser Bagh in which heavy sculptures were stored away. The liason was established with local schools. The Museum was suffering by frequent changes, so the arrangements for permanent Curator on a salary of Rs. 500-1000, who should stick to the post atleast for 5 years, was recommended by the Management Committee.

The catalogue of the coins of Sultans of Delhi compiled by the Curator was published in 1926.

Dr. V.S. Agrawala, a noted Indologist took over the charge of Curator in 1931 and remained in the same capacity upto 1939. During his tenure he contributed a lot to the development of the Museum.

In accordance with the recommendations of Museum Reorganization Committee set up in 1948 adequate attention was paid towards scientific arrangements and display of exhibits in various gallaries of both the Lal Baradari and Kaiser Bagh buildings. The Committee also recommended specific scope of the Museum and creation of some new posts.

Since 1950 the Provincial Museum Lucknow was renamed as the State Museum,. Lucknow. The separate Department of Cultural Affairs and Scientific Research was created in 1957 and Museum came under their control. Latter on in the year of 1975 the subject of scientific research was separated from it and now the controlling department is known as Cultural Affairs.

Dr. Sampurnanand, the then Chief Minister of Uttar Pradesh laid the foundation stone of new Banarsi Bagh building on August 15, 1956. It took about four years to complete the construction of 'V' shaped building. The entire collection of Lal Baradari was shifted to the Banarsi Bagh building. The Museum in new building was inaugurated by the late Prime Minister Pt. Jawahar Lal Nehru on May 12, 1963.

Since then the Museum has taken new dimensions of progress almost in its every working field namely acquisition, presentation, publication and education.

Present Set-Up

The infra-structure of the Museum has been widened in preceding years. It has all important sections, well equipped labs and sufficient staff for the proper management of the Museum. Now it is considered one of the six largest Museums in India. It has got a large collection of antiquities and other curio items to its credit. The scope of the collection and the details of some rare and important objects have been described in the following pages. Some other notable features are as follows :

Display :

The archaeological material comprising pre-historic tools, some antiquities of Indus valley civilization, pottery sherds of different type and age, copper implements, terracottas and stone sculptures have been displayed on the ground floor galleries. In the Numismatic gallery the chronological development of coin currency has been shown through various examples. Some coin moulds of Yaudheyas, silver medals of Muslim rulers and some modern commomerative coins are also displayed. A gallery has been ear-marked to show the Oudh culture and the exhibits relating to the local history. The miniatures of different schools, illustrated manuscripts and farmans have been presented tastefully in the air-conditioned gallery. The metal images and ritual objects, some selected arms and armours have been displayed in the show-cases. Some specimens of Natural History are on show to reconstruct the story of living being. An Egyptian Mummy is also an item of very much attraction for general visitors. The modern technique of lighting, proper circulation and labelling have been ensured to make the presentation effective and educative.

Educational Programme :

The Museum organizes a lecture on some topic relating to Indology almost every month. A seminar is a annual feature of this Institution. Conferences, symposia and workshops are also organised at different levels. An invited distinguished scholar delivers two or three special lectures every year to cherish the memory of late Dr. (Prof.) V.S. Agrawala. Senior technical staff members use to deliver talks at different forums and educational institutions. Two Guide Lecturers are available to explain the exhibits and special care is taken to guide the student groups. Temporary exhibitions are also being organized in the Museum and outside premises. The Museum has launched the educational programme for rural masses.

Cultural Activities:

This Museum plays an important role to dessiminate the knowledge about the cultural heritage through screening 16 m.m. documentary films and Vedio cassettes. It also shows the vedio films on performing arts and wide coverage of cultural activities accomplished by Cultural Affairs Deptt. and other related bodies.

Library :

The Museum has very old library having some rare books and periodicals. It has a specialisation on Indology containing about 11000 books and 5000 journals. The research students and interested readers avail due advantage of its richness.

Research Centre :

The State Museum Lucknow is the recognized research centre affiliated to the Kanpur University. All the registered research students from this Institution are provided with all research facilities to complete their projects. The Museum Director is an approved guide supervisor for the topics relating to Ancient Indian History, Art and Archaeology. At present some students are working on different aspects of Indology.

Laboratories :

A conservation laboratory was established in 1970. Now it is better equipped and capable to provide chemical treatment and restoration of stone, ceramic, metal, terracottas, wood, bone and ivory objects. It is being further developed with modern technology and extra hands.

The modelling section is very popular for plastercasts which are in great demand. Now the Museum has started to prepare the models in fibre glass also. These replicas are also supplied to the educational institutions and other museums.

The Museum photographic laboratory is well equipped with latest apparatuses and accessories. Apart from black and white printing facility, the automatic colour processing has been introduced recently. It catters not only the needs of the Museum but supplies the required photographs to the students, scholars and writers.

Publications :

The Museum has several publications relating to its collection. These are available on moderate price from the Museum counter or through V.P.P. The bi-annually research magazine is published regularly under the editorship of Museum Director. It incorporates the research articles on Indology in general and Art & Archaeology of Uttar Pradesh in particular contributed by young and renowned scholars.

Establishment :

At present the Museum has 105 staff-members on its establishment. It includes Director, four Asstt. Directors, Administrative Officer, Numismatic Officer, Chemist, Photo-Technician, Modellor, Librarian and technical miscellaneous staff.

Coin Committee :

The office of U.P. State Coin Committee is located in the State Museum, Lucknow and the Director is an ex-officio secretary member of the Committee. The antiquities found from the earth are dealt with the provisions of Treasure Trove Act 1878 and the hoards are disbursed by the Museum under the approval of the Government.

Collection

As it has already been stated that the State Museum, Lucknow has a large collection of antiquities and the items of general interest. The entire collection is classified in twenty six different sections which broadly fall under five branches viz. Archaeology, Art, Local History, Natural History and Ethnography. The Archaeological collection is rich and varied in its form. It comprises of Pre-historic tools, copper age implements, pottery and bricks, seals and sealings, beads, terracottas, stone-sculptures, inscriptions, coins and medals etc.

The Museum has stone implements belonging to all three broad stages of stone age. These were collected from the areas of Mirzapur, Varanasi, Allahabad, Banda, Hamirpur, Jhansi, Lalitpur, Etawa, Mathura and Lucknow districts. Hand-axes, scrappers, chopper-chopping are the main tools. The pre-historic remains from Dadupur, Ain and Aurawan in Lucknow District are very much interesting.

This Institution has some specimens of Indus Valley culture which were transferred to this Museum in 1936 from A.S.I. New Delhi. These include inscribed seals, animal figurines, stone weights, house-hold tools etc.

The copper age implements include celts, hatchets, rings, harpoons, spear-heads, daggers, axes and other items of house-hold use. These can be dated between 1500 B.C. to 1000 B.C. The sites revealing these implements are Manpur (Bulandshahar), Bisauli (Badaun), Sadabad (Mathura), Rajpur (Bijnor), Dhaka, Sarthauli and Mudia (Shahjahanpur), Shahabad and Mazhapur (Hardoi), Sheorajpur and Bithur (Kanpur), Sidhauli (Sitapur) and Dewate (Lucknow). Anthropomorphic object bearing the small figure of fish is quite interesting. This is from Sheorajpur (Kanpur). All the principal types of pottery are preserved in the Museum. Most of these were picked up from the important archaeological sites of Uttar Pradesh viz. Atranji Khera (Etah), Manpur (Bulandshahar), Ahichhatra (Barreily), Kaushambi (Allahabad) Alamgirpur (Meerut), Sonkh (Mathura), Rajghat (Varanasi). There are a number of bricks in the collection but most of them are uninscribed. An important brick (Fig. 1) bearing two line inscription in Mauryan *Brahmi* character is worth mentioning. This is from Sankisa (Distt. Farukhabad). The Museum possesses a good number of seals and sealings mostly acquired through purchases. It has more than thirty five thousand beads but majority of them have no special significance. Some beads belonging to 2nd cent. B.C. bear the figure of animals and birds. These are said to have been found from the archaeological site Kaushambi near Allahabad.

The Museum has a rich collection of terra-cottas mostly found from different sites of Uttar-Pradesh. The early terracotta figures recovered from Mathura are datable

4th-5th cent. B.C. Their common characteristics are completely hand modelled faces of bird or animal features, incised eyes and pinched nose. The ornaments and limbs are separately fixed and sometimes the bare body bears circular punch marks. These are grey in colour with black slip. The development can be gleaned in the Mauryan terracottas. The face is generally pressed out of moulds and eyes, navel and breasts are large. The ornaments are appliquely treated. The hair-do is elaborate with several floral motifs. The animal figurines and mother-goddesses were the main subjects of terracotta art of age.

The terra-cotta art in the Sunga period was highly developed. Now the completely moulded technique was evolved and beautiful peices have been produced. The treatment of drapery and ornaments is charming. The figures have a sense of grace and movement. The subjects were multiplied. The Lucknow Museum has beautiful plaques depicting amorous couples *(mithunas)*, toy-carts, Yakshas, etc.

In the Kushana period the terracotta art felt a set back and perhaps the potters were neglected. Still the art of clay continues to be media of mass recreation and worship. These terracottas are notable for the revival of hand modelling and use of double mould for giving a round shape to the body. Generally the figures are rather rough, crude and disproportionate. Some terracottas of this period are big in size and some figures have bold features. The important sites revealing the Kushana terracottas in Uttar Pradesh are Jhusi (Allahabad), Ghosi (Ajamgarh), Mahadev Ghurahu (Basti), Sakram (Unnao), Hulaskhera (Lucknow), Mathura etc.

The collection of stone sculpture is remarkable from qualitative and quantitative point of view. Dr. Fuhrer conducted explorations at Kankali mound of Mathura in the three consecutive sessions 1888-89, 1889-90, 1890-91 and this resulted findings of a number of icons and architectural fragments. Some of them bear inscriptions in early *Brahmi* character. These specimens were removed en block to the Lucknow Museum. They all represent Mathura school of Art. These include the images of Jaina Tirthankaras, Tablets of homage, various parts of gateways with beautiful carvings etc.

The *Ayagpattas* (tablets of homage) were dedicated by the devotees for the worship of Arhatas. A large slab depicts the figure of Aryavati attended by female companions holding marks of royality viz. *chhatra* and *chamar* over her. This image is inscribed and dated in the year 42 of the great Kshatrapa Sodash, about the middle of 1st cent. B.C.

The headless image of goddess Saraswati (Fig. 2) also bears an inscription on the pedastal. She is sitting on the haunches wearing a loose round aprone and a scarf. She is holding the sacred book in her left hand. It is stated in an epigraph that it was installed in a religious temple by the smith Gopa at the instance by Jaina preacher in the Kottiyagana. It is the earliest representation of Saraswati in the Jaina pantheon.

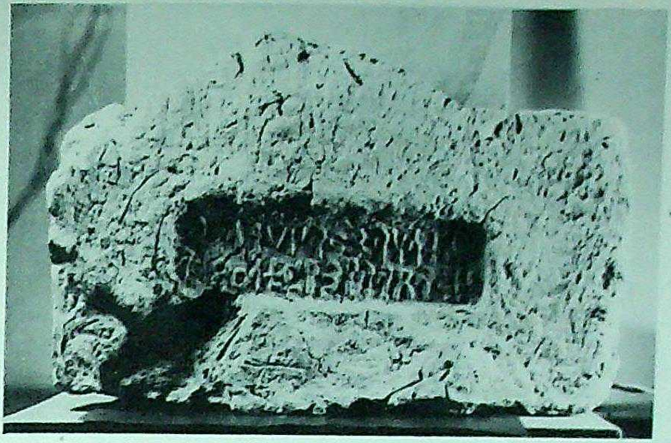


Fig. 1 Inscribed Brick, Sankisa

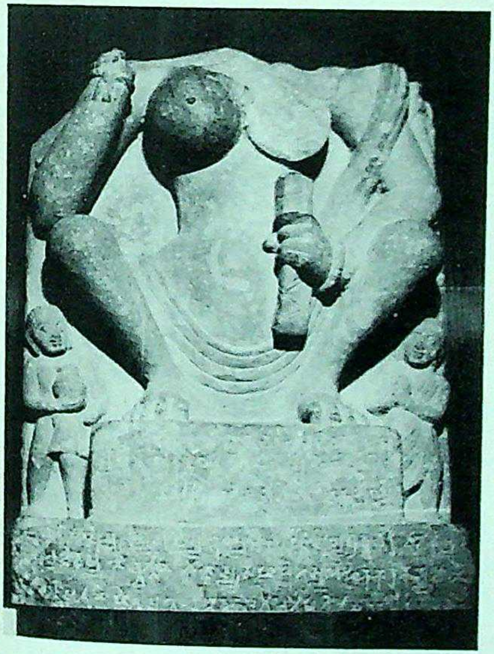


Fig. 2 Sarasvati, Mathura

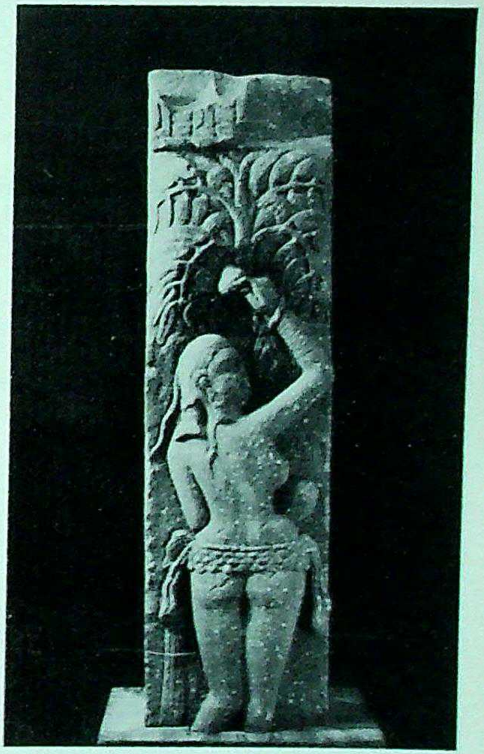


Fig. 3 A lady plucking flowers, Mathura

During the reign of Kushanas (1st cent A.D. to 3rd cent. A.D.) Mathura became an active centre of manufacturing a quality sculpture. The place is credited to evolve many iconographic representations, art motifs and new forms. It is characterised by the use of spotted red sand stone, indigenous pattern and growth of all important faiths like Brahmanical, Buddhist and Jaina. A variety of subjects with secular character and narrative stories have been dealt with utmost care and dedication. A number of sculptures are carved in round giving three dimensional effect. The specimens of this art are housed in several museums in India and abroad. The Lucknow Museum is fortunate to have a good number of beautiful sculptures of Mathura school of Art.

The female figures carved on upright pillars have been represented with charm and romantic fervor. Their hair are stylistically arranged and they wear elobrate pattern of jewellery. This shows the wonderful mastery of the sculptor in the portrayal of female form. A pillar depicts a female figure in joyous mood after she has received the message of love through a parrot who was supposed to be popular messenger in ancient times.

Another upright pillar depicts a female figure (Fig. 3) standing under an *ashoka* tree in full blossom. She is busy in gathering the flowers and keeping them in the basket held by her left hand. She has been shown in profile exposing the back part of body to the viewer. The railing pillars also bear the figures of Bodhisattva, *Jataka* stories and symbolic representations of lord Buddha.

There are several gods and goddesses of Brahmanical sects who have been represented in Mathura school of Art. This Museum possesses some early icons of Brahmanical deities. The images of Balarama, Vishnu, Lakhsmi, Surya, Agni, Kubera are worth mentioning.

There are some other architectural members of Kushana period which are carved with religious and secular subjects. A *Torana* lintel illustrates a procession on one side while the other side is represented a *stupa* to which celestials are offering worship.

A beautiful head of Bodhisattva (Fig. 4) shows the decorations of an intricate designs on the crown. It is a marvellous piece of Kushana art. A headless colossal figure of Bodhisattva Maitreya of the same period is very much imposing.

The Museum possesses a fairly good collection of Gandhara sculptures. The artists of this school appear to have adept in the carving of anatomical details. The material of sculptures is schist stone and stucco was also in use in some parts of Gandhara region. The figures bear generally the influence of Greek art. The collection of Gandhara art pieces includes the figures of Buddha in different attitudes, Bodhisattvas and life events of Buddha. The Brahmanical deities are rarely represented

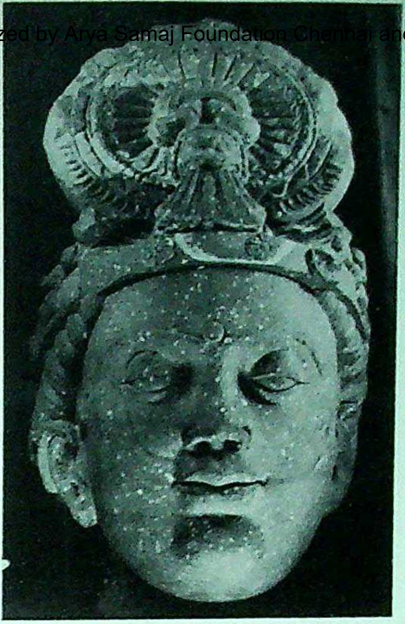
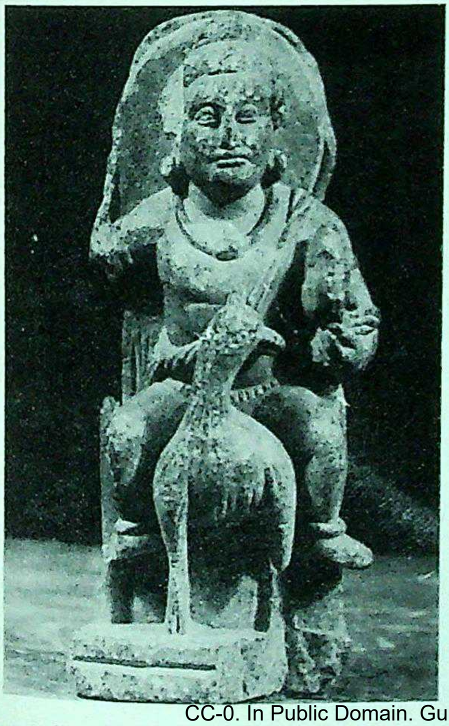


Fig. 4 Bodhisattva-Head, Mathura



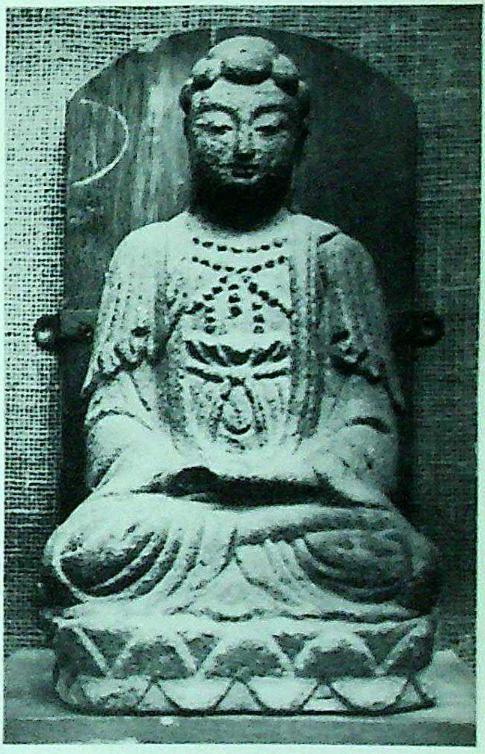


Fig. 5 Kartikeya, Gandhara region

Fig. 6 Bodhisattva, Gandhara region

in this art style. Fortunately the Museum has an image of Kartikeya (Fig. 5) carrying a cock and spear in his hands. He is seated on his mount peacock.

Two Bodhisattva figures almost identical in style and size are interesting because they differ from others. In appearance they seem to have Chineese influence. The reproduced figure (Fig. 6) is seen seated in meditation on a lotus seat. He is holding a handled alms-bowl in his hands. *Urna* mark is visible on the forehead.

Though the number of stone sculptures of Gupta period is comparatively less but many of them are superb art-specimens. They have balanced slim body, a graceful expression and a sort of movement. The figures are adorned with only a few selected ornaments, usually eloborate halo and diaphanous drapery.

The friezes from Garhwa (Allahabad) depict narrative scenes alongwith the figures of deties. A fragment of lintal (Fig. 7) from the same place showing a fight of Bhima and Jarasandha is a unique example of portrayal of the episode from the *Mahabharat*. The fatal wrestling between Bhima, the second amongst Pandavas and Jarasandh, the rular of Magadha was witnessed by Krishna and Arjuna. A two-armed Siva in *varada* mudra is a dominating figure representing the art of eastern Uttar Pradesh. Another sculputre (Fig. 8) from Ajamgarh is very much interesting for the reason that it was carved out of abacus part of some Ashokan pillar. The traces of Mauryan polish can be witnessed on the sculpture. Sun-god is standing without any bend in the body as usual with his two attendants Danda and Pingala.

A Chaturmukha Linga representing four aspects of Siva is well preserved sculpture received from famous archaeological site Kaushambi. Another Siva Linga is worth mentioning because of inscription engraved on it. It is dated in the 117th year of Gupta era corresponding to 436 A.D. It records all about the installation of the Linga. It was found from Karamdanda village of Faizabad district.

The image of Vishnu from Mathura and Mankuwar Buddha have been described in detail in the following pages.

In the medieval period the sculptural art started the phase of decadance. The stylised heavy form replaced the elegance of the classical period. The stress was laid on multiplication of hands and attributes, adornment of various ornaments and iconographic form as prescribed in the Sanskrit texts. Inspite of all these facts some sculptures of high merit have been produced. The artists of Gurjara-Pratihara school tried their best to follow the Gupta idiom but could not attain that perfection. Even then the art pieces of Pratihara period are aesthetically better than any art styles of medieval period. The Museum possesses a few beautiful pieces of Pratihara art.

An image of Kubera (Fig. 9) is a masterpiece of medieval art. He is majestically

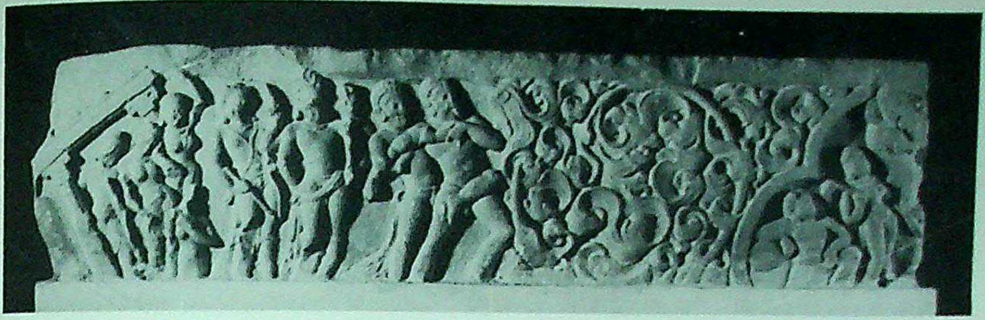


Fig. 7 Bhima-Jarasandha fight, Garhwa

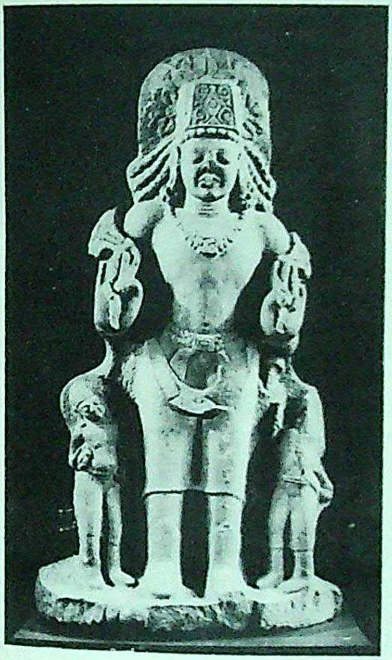


Fig. 8 Surya, Khairadih (Balia)

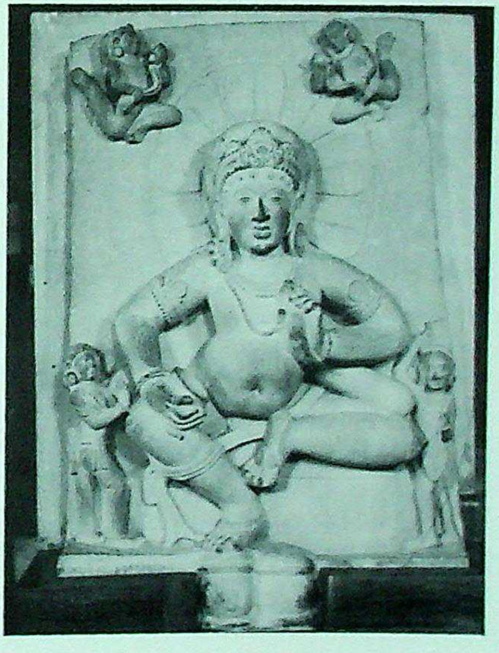


Fig. 9 Kubera, Pabhosa (Allahabad)

sitting on a high seat and having a mangoose shaped purse and a cup of wine in his hands. This is from Pabhosa (Allahabad). It belongs to 8th Cent. A.D. A figure of Vishvarupa Vishnu from Manwadiha of Sitapur district is a rare sculpture of its kind. Two slabs from district Etah are representing Brahmanical trinity and Balarama, Ekanansa and Krishna respectively.

There is a few icons of Pala school of art representing Vishnu, Siva, Surya, Ganesha, Matrikas, Navagrahas, Agni etc. These are from eastern part of Uttar Pradesh. A masterpiece (Fig. 10) from Seor (Sultanpur) represents four-armed Vishnu standing enface. The beauty of the sculpture lies in the round carving, a rare phenomenon of medieval art. The presentation of attributes of the god is also unique for this art piece of 10th cent. A.D.

Some sculputres of Magadha school of art depict the Buddhist deities and votive Stupas. The collection also possesses the sculptures of Chandela art from Bundelkhand area. They represent three main faiths of ancient India. Five medieval Buddhist sculpture from Mahoba were presented to this museum in 1918 by the District administration. An image of Pashu Varaha was acquired from Dudhai (Lalitpur distt.) It is richly carved and in a good state of preservation.

There is a good representation of Katyuri Art, florished in Hills of Uttar Pradesh in medieval period. Many more stone sculptures representing other styles of medieval period are preserved in the State Museum, Lucknow. Thus the sculptural wealth of this Institution covers the whole panorama of Indian art.

The State Museum, Lucknow has a collection of more than four hundred metal images representing divinities of Jaina, Buddhist and Brahmanical pantheons. Some of them are of secular character. Nepalise and Tibetan bronzes are also preserved in the Museum. A few Jaina metal images are inscribed and dated. Two gold plaques of repoussed work are beautiful pieces of early Gupta art. These have been received from Shajahanpur.

The iron Buddha head gilted with gold has been described in detail in the following pages. The bronze image of Tara with the Buddhist creed formula engraved on its back is another important acquisition from Sahet-Mahet. It belongs to 8th cent. A.D.

There is some important stone inscriptions in the Museum collection. Haraha stone Inscription of Maukhari chief Ishanvarmana is an important acquision from historical point of view. This was presented by Raja Raghuvir Bahadur Singh of Haraha Distt. Barabanki to the Chief Secretary of U.P. Govt. for the Museum in 1917. Some other important inscriptions belong to Mathura and Bundelkhand region. There is also a rich collection of copper plate inscriptions. Banskhera and Madhuban copper plates

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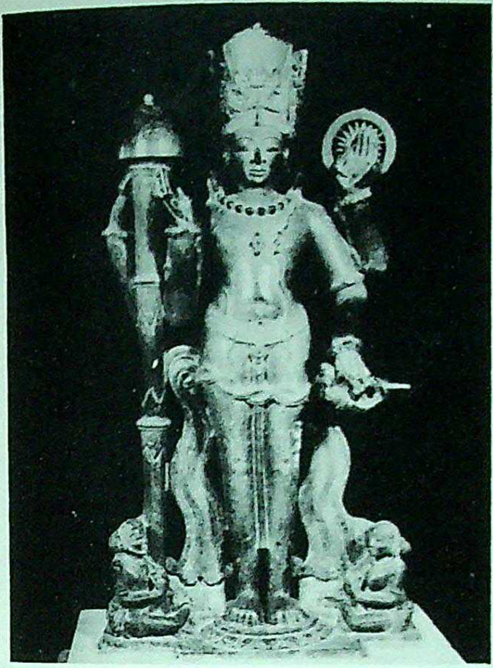

Fig. 10 Vishnu, Seor, Sultanpur

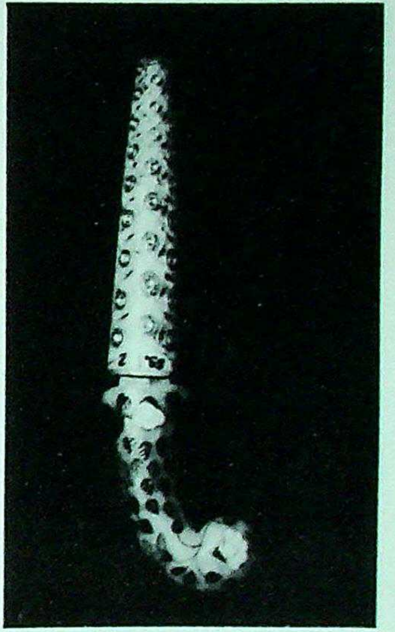

Fig. 11 A small sword (katara) studded with diamonds

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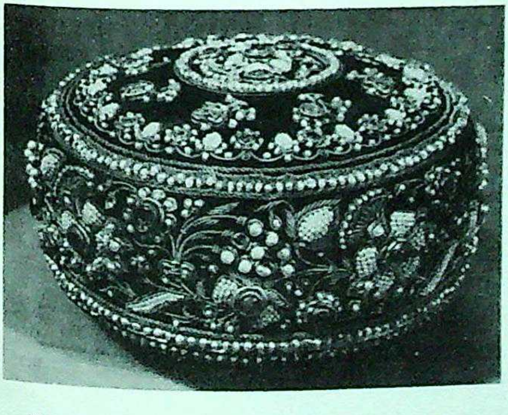


Fig. 12 Cap studded with semi-precious stones

of Harsha of the year 22 and 25 respectively are very important documents which shed valuable information of historical importance. Some other copper plates belonging to Chandradeva of Kanauj, Gahadavala king Govindachandra Deva of Kanauj, Chandela king Paramardideva are worth mentioning. A copper plate of Surpala of Pala dynasty is the only charter which places his name in geneology of Pala kings.

The Museum has a very rich collection of coins and many of them are rare and unique. It has more than 40,000 specimens in the Museum coin-cabinet.

The earliest currency known as punch marked coins are irregular pieces of silver marked with different symboles. The Museum has all varieties of punch marked coins. A number of bent bar and cup shaped punch marked coins are preserved in the cabinet. A gold punch marked coin attracted a debate among the Numismatists because of rare finding of such coins. There is good number of Indo-Greek and Indo-Scythian coins in the Museum-collection.

The coins of Kushana ruler's represent almost all varieties in gold and copper. Some of the coins are rare and unique. This stands the richest collection of Kushana coins in the country.

More than three hundred Gupta gold coins command a prized collection and almost all important varieties have been represented. Apart from these there are a number of silver and copper Gupta coins in the collection.

A silver coin attributed to Harshavardhana of Kannauj is regarded rare one subject to the acceptance of the scholors. The coins of Gaura king Shashank and Kalachuries of Central India are also in the collection.

There are good number of coins of Moughal and other rulers in the possession of this Museum. A silver coin of Mohmud of Ghazni bearing the legend in arabic and Sanskrit is very much interesting. There are a couple Mahrabi Muhr of Akbar and a set of Zodiac coins of Jahangir in the collection. A silver coin of Jahangir issued from Lahore in 1037 A.H. in his princely name Khurram is a rare specimen.

The Museum possesses a number of coins of kings of Oudh. It has also a good collection of medals, some of them are very interesting.

Some important illustrated manuscripts are preserved in the Museum. A manuscript of *Mahabharat* written in Persian script and its illustrations belong to Moughal school and the name of calligraphist is given as Nasib Khan. Another manuscript Yusef Zulaikha has 58 colour illustrations of about 18th cent. A.D. Its calligraphy is superb and text is scribed within golden border. This is the only hand written book in Pashto

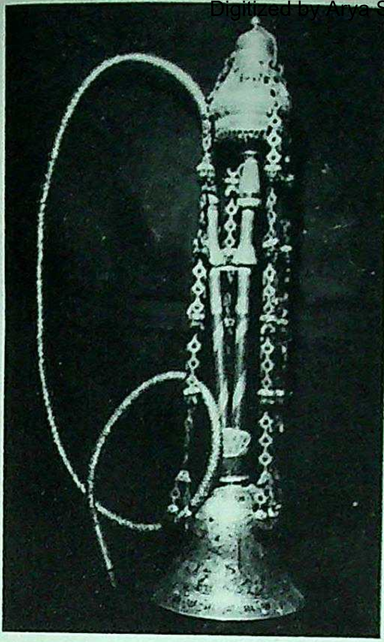


Fig. 13 Huqqa, Lucknow

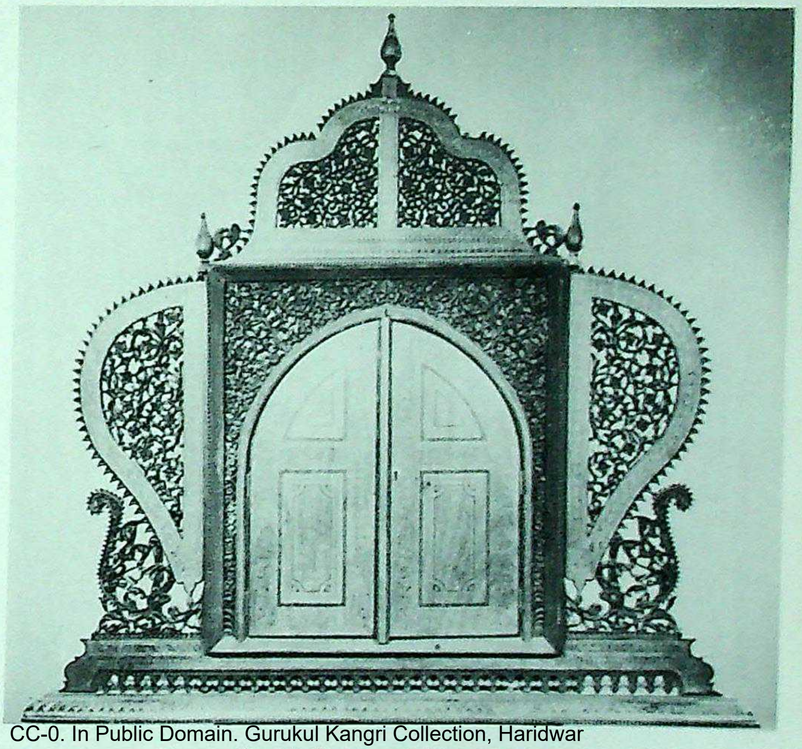


Fig. 14 Wood work, Manipuri

language in the Museum collection. A manuscript of Sukh Sagar in Persian script has 59 illustrations of 1845 A.D. of Pahari school. The name of Calligraphist is Tota Ram.

The Museum has more than 2,000 paintings to its credit. Almost all schools and styles are represented. There is a quality collecton of miniatures of Pahari and Rajasthani schools.

There is a representative collection of arms in the Museum. A brass cannon bearing an inscription in *Nagari* character and dated in Samvat 1931 (1874 A.D.) was acquired from Rampur. An ornamental gun has also an Arabic inscription on the barrel and golden patch work. A sword from Udaipur shows hunting scenes on the both sides. Another sword has an inscription in Sanskrit and as well as Persian exhorting the victory in the war. A small sword *(katara)* has a hilt and a cover of jade. The beautiful setting of diamond pieces on jade is remarkable (Fig. 11).

The Museum has a small collection of textiles and costumes. A cap (Fig. 12) of black velvet with Karchobi work studded with semi precious stones is an exhibit of attraction. The fine examples of *chikankari* and *jamdani* of Lucknow can be seen in the Museum collection.

It has some good pieces of Art ware. Some of them belong to Nawabi period. There are several varieties of Huqqa. A beautiful piece (Fig. 13) can be mentioned here which has enamelled chammal with four *jhalars*. It belongs to Lucknow.

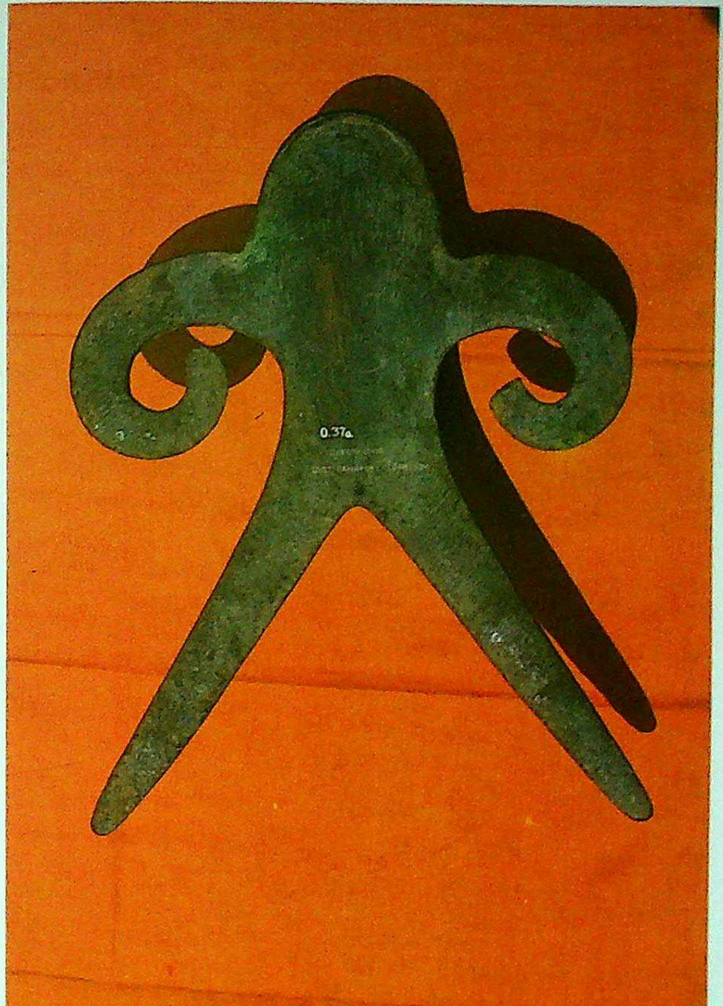
The Museum has collection of musical instruments, jewellery and ornaments, pieces of metal-ware and wood work. There are some wooden doors carved with beautiful designs. A wooden Almirah with doors (Fig. 14) has a fine brass inlay work and decoratd with beautiful designs.

There is a prized collection of Natural history specimens. It has also some ethnographical material mainly collected from the tribal areas of Uttar Pradesh. Among other curio items one can see the Egyptian Mummy and pieces of Meteorite.

Description of Masterpieces

Copper implement (anthropomorph), 0.37 A
Copper, 48 × 38.5 × 4.5 cm.
Between 1200-1500 B.C., Sheorajpur (Kanpur)

This depicts a copper implement crudely shaped in a human form. The importance of this unique anthropomorph lies in the fish mark incised prominently on the chest of the figure. As we know, fish has been an auspicious mark from the very beginning and it was sacred to many religions prevelant in ancient India. A fish mark is found on Indus pottery and a pair of fish is carved on early Jaina tablets of homage being one of the eight auspicious marks *(astamangalika chinha)* sacred to Jaina pantheon. A pair of fish is also associated with goddess Vasudhara. It tends to surmise that this copper object was unlike others, associated with some cult and might have been used for ritual worship. This is a rarest object of Copper Age so far found from Ganga-Yamuna Doab.

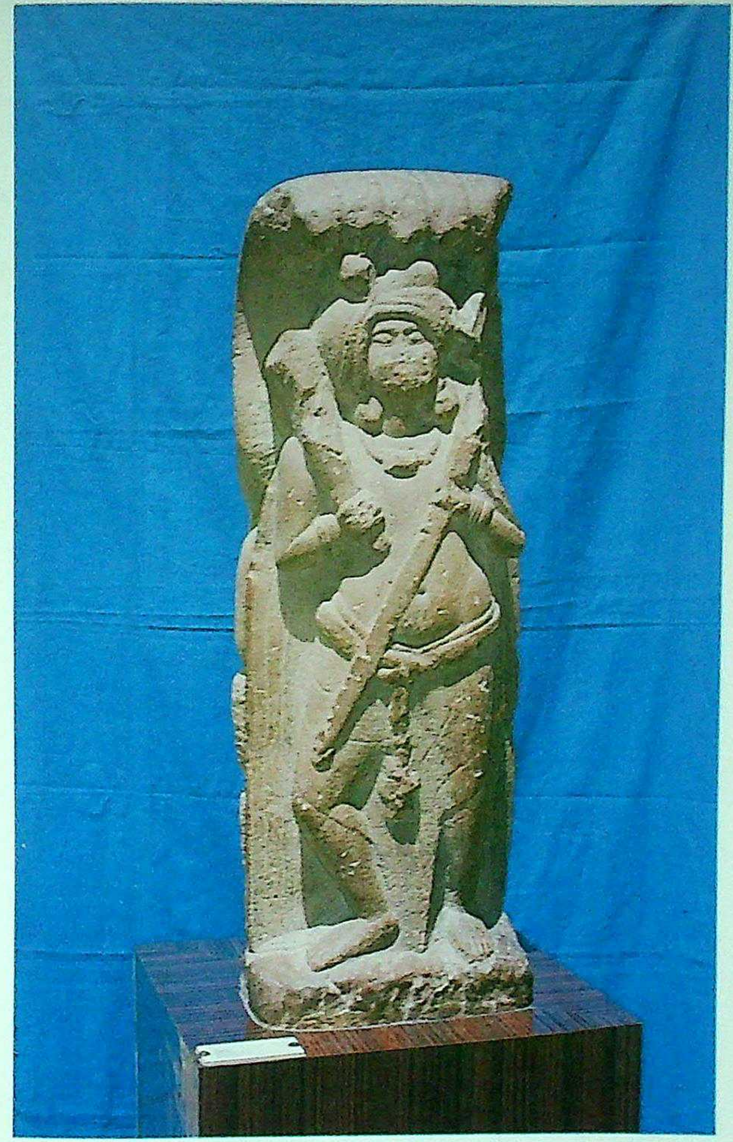


Copper Implement (Anthropomarph) 0.37A

Balarama, G-215
Speckled Red sand-stone, 68 x 23 cm.
2nd cent B.C., Jansuti (Mathura)

This two-armed image in its standing pose is considered to be the earliest representation of Balarama. More than the canopy of seven serpent hoods over his head it is the long ploughshare (*hala*) in the left and small club (musala), in the right hand which bears out his identity. The right leg of the deity is slightly bent. The statue is carved in round, though the figure is shown in low relief. The back side of the sculpture shows the coils of snake. Its peculier type of turban, heavy ear rings, a broad necklace, the triangular fold of lower garment *(dhoti)* hanging between the legs and the flat - knotted girdle remind us the features of early Sunga sculptural art. The traces of upper garment are more visible in the background than in the upper part of the image. This sculpture is important for the study of Sunga art and also the early iconography of the deity.

Balarama was one of the important component of the *Pancharatra* creed and the Vyuhas. He is described as *Sheshavatara* and elder brother of Lord Krishna. His name also appears in the list of ten incarnations *(dasavatara)* of Vishnu at a later date when good number of representations of this god have been found in the sculptural art.



Balarama G. 215

Panch-Mukhi Shiva Linga, H. 4
Buff Sand stone, 84 (Girth) × 131 cm.
2nd Cent B.C., Bhita (Allahabad)

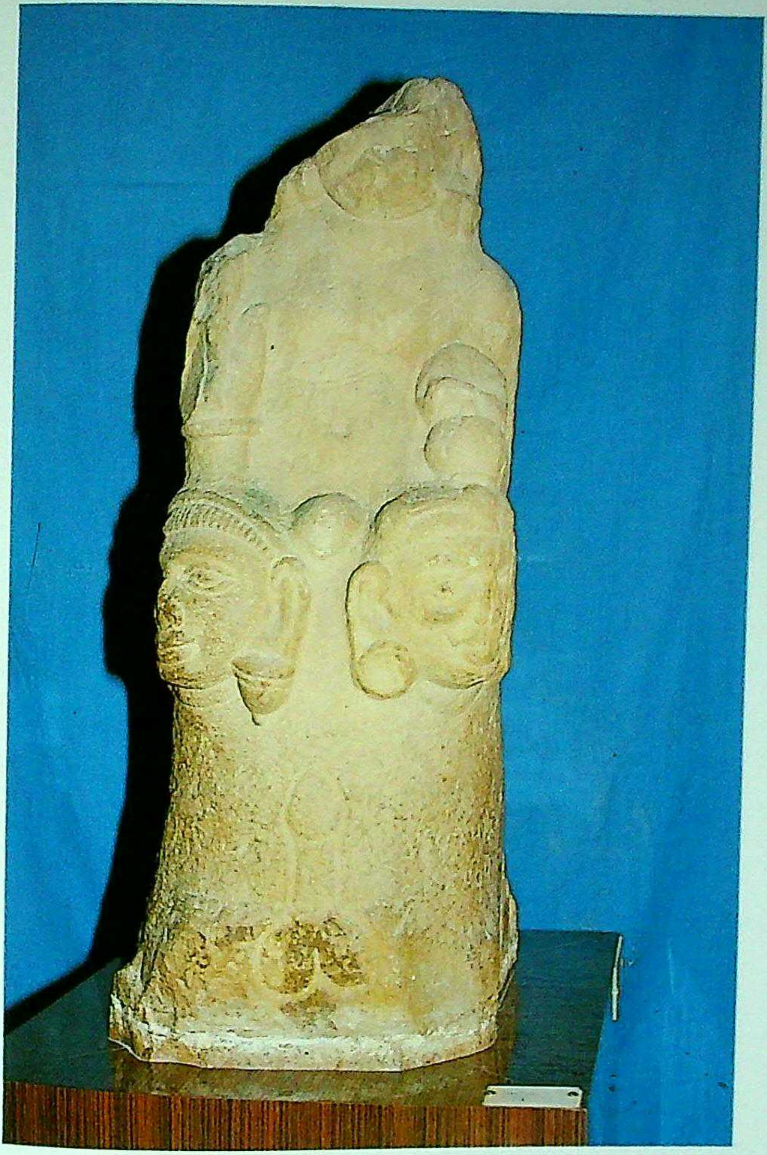
A unique sculpture representing five aspects of Shaiva sect. The Shivalinga is crowned with a human-bust which is partly damaged from the right side. The defaced right hand of the bust seems to have been in the attitude of protection while the left holds a round pot. The traces of ear rings, sacred thread *(Yajnopavita)* running from the left shoulder to the right side, deep navel, right collor and dangling hair locks on the back are some of the noteworthy features of this human bust. This figure signifies the *Ishana* aspect of the God which has disappeared in the Mukhalinga representations of the later age.

Just below this figure, four human heads have been carved on the four corners. One of these heads shows the terrific features which are essential parts of *Aghora* aspects. This face has pointed moustaches and two long protruding teeth. The head is decked with an ornament consisting of three circular plaques and a circular ear-ring is also visible.

The adjoining face has peaceful appearance with no special features. Here the pendent ear-ring has been shown.

On the back side two other human faces have been carved out, one of which has top-knot shaped like a conch shell '*Kapardin* on the head. The fourth face has a shaven head without any ornament.

There is an inscription engraved in early Brahmi characters which can be translated as 'The Linga of Khajahuti has been set up by Nagasri, son of Vasathi. May the god be pleased'.



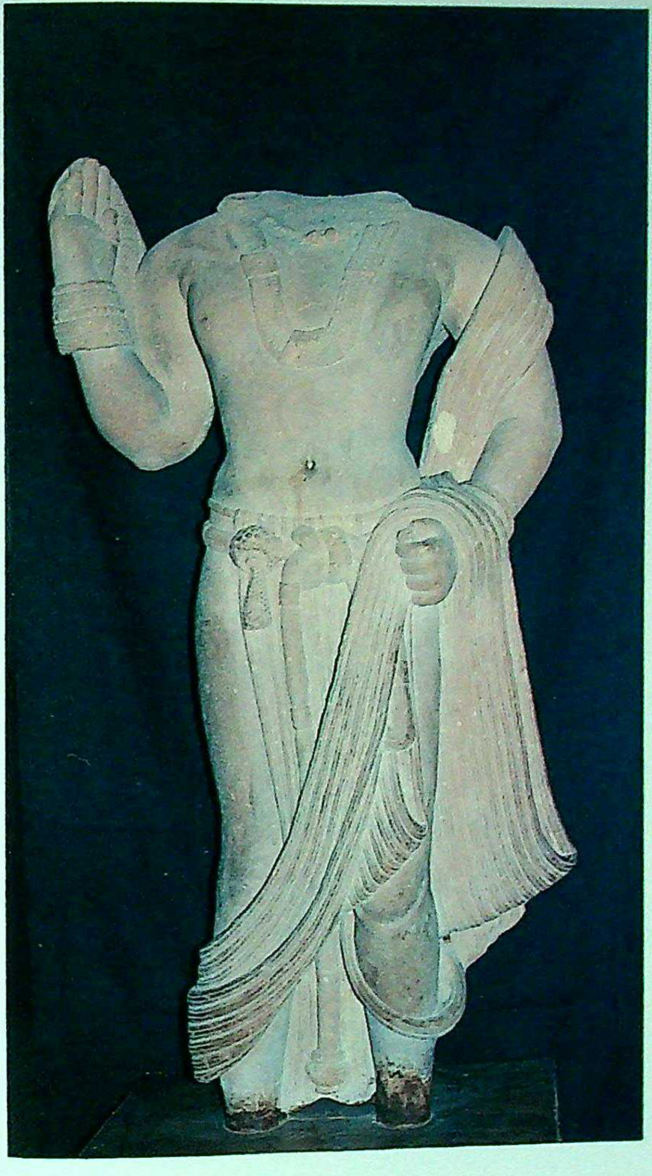
Panchamukhi Shiva – Linga H.4

Bodhisattva, B. 12 b
Red sand stone, 155 × 60 166 × 70 cm.
Ist cent B.C., Kankali Tila, Mathura

This is the most striking, effective and intelligent presentation of a figure representing Bodhisattva. At present it is headless and of without feet. He wears a long thick lower garment. He is decked with a torque having three square *tabiza* showing lotus on two and lower is shaped like honey sucle design. He has five bracelets, a beautiful girdle and finger rings of different style in both hands. The right hand is in the attitude of imparting protection while left holds the hem of the upper garment.

The back of right hand is supported by a beautiful design like a embroidered cloth. The back of figure is marvellously finished and even the minute details have been very beautifully executed. This shows the high calibre of accomplishment of the artist. The back shows the details of ornamenfs, hips and garments. The body is mascular showing prominent chest, deep navel and heavy feet.

The treatment of elaborate drapery and the ornaments as well as the posture of hands and the formation of body tend to recall the style of the earlier Yasksha statues. Some scholars date it in 1st cen. A.D.

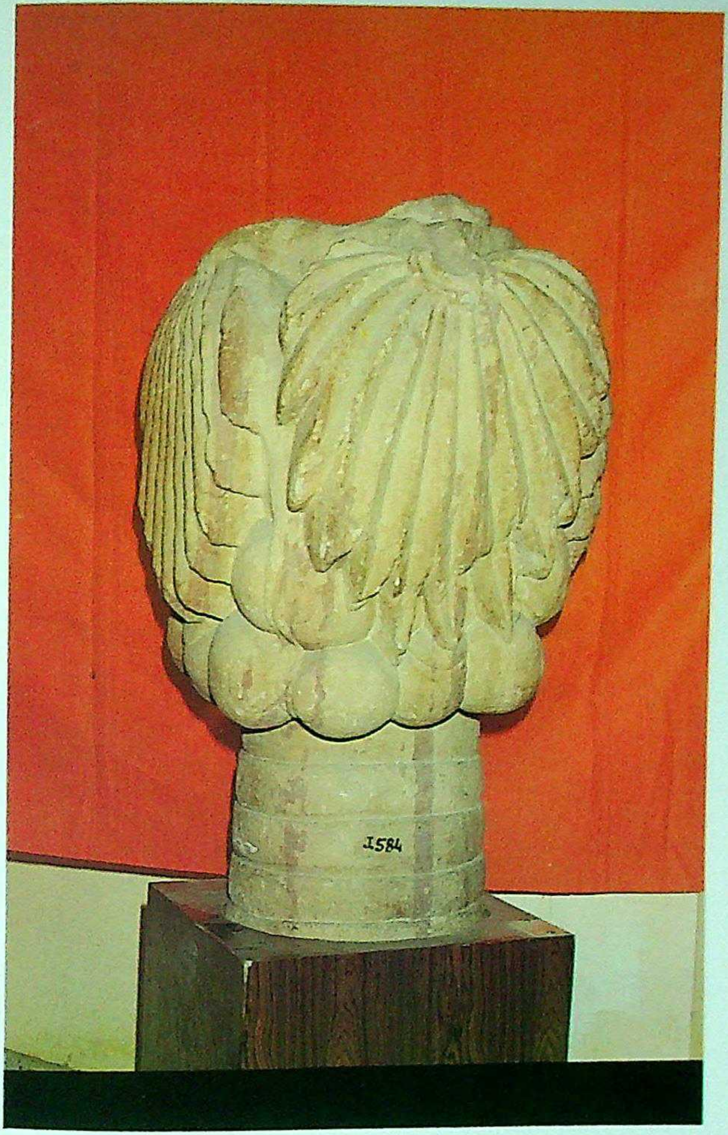


Bodhisattva B. 12b

Taladhwaja (Palm-capital), J.584
Stone, 80 x 44.5 cm.
Ist cent. B.C., Mathura

The capital of a pillar is shaped like a palm tree. Its top is almost square in shape which is covered with palm resting on a short stem. A hanging cluster of fruits below the leaves gives a natural effect to the tree and makes the whole composition more viable and lively. The round shaft of the capital shows a row of rings superimposed one upon another.

This is a unique example of its kind in Indian sculptural art. The *dhwaja - stambhas* or monstructural columns were popular in ancient India but these are usually surmounted with the divine figures or animal figures. These were erected before the shrines. *Taladhwaja* seems to be associated with the shrine dedicated to Balarama.

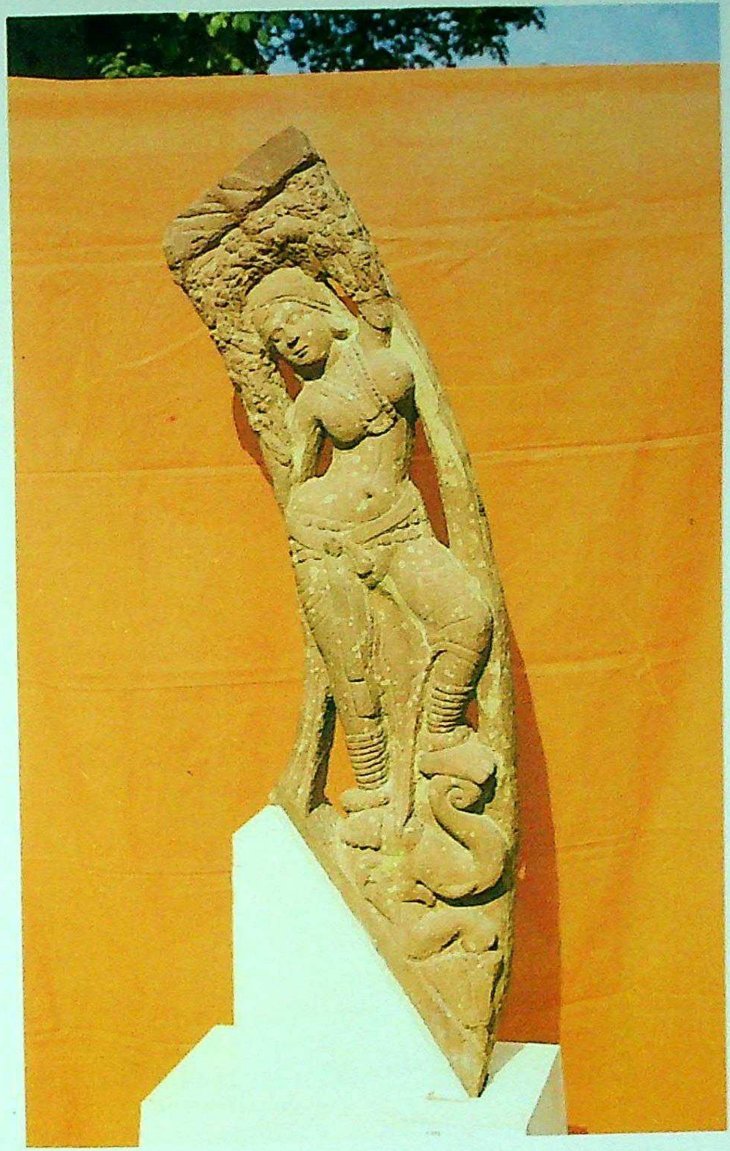


Taladhwaja (Palm-capital) J. 584

Shalabhanjika, J. 595
Red sand stone, 82.5 x 25.5 cm.
Ist Cent B.C., Kankali mound, Mathura

Bracket of a *Torana* beam depicting a lady in tilted pose standing on the elephant with uplifted trunk. Under a canopy of flowered tree she is trying to display her beauty with bold postures. She is clad in *sari* and decorated with heavy ankelets, a girdle and beaded necklaces. She is holding a branch of tree with her left hand.

The reverse of the sculpture is marvellously carved with utmost care. This tradition was experimented by Kushana artists in many sculptures of Mathura school. It shows the folds of drapery; a couple of plaits of her hair falling on the back and the details of Ashoka tree and an elephant. The posture and features of the image to the greater extent resemble with the Yakshi figures of Sanchi and Bharhut.



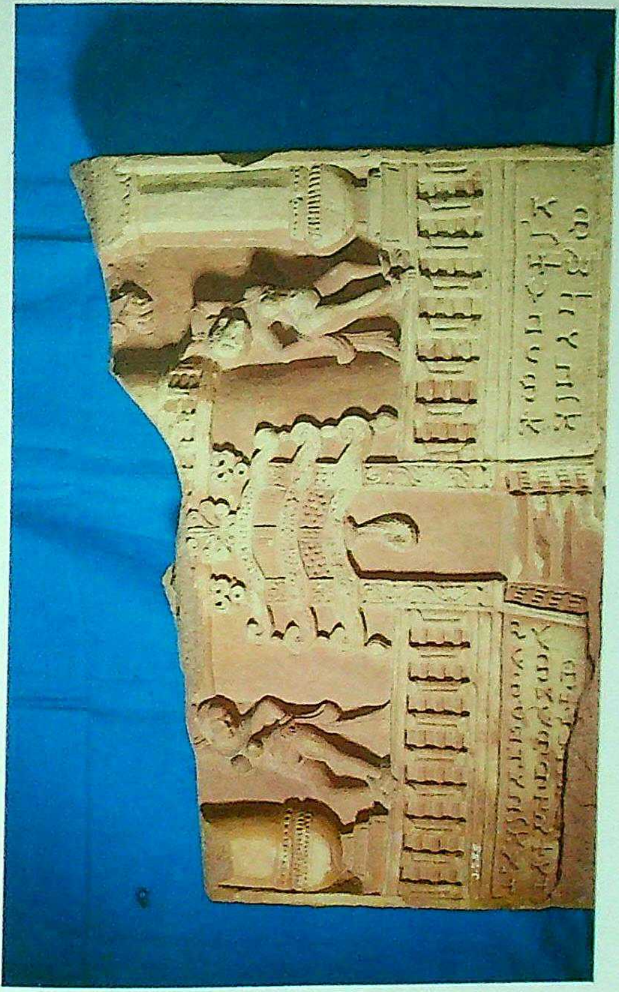
Shalabhanjika J. 595

Votive tablet set up by Shivayasha, J.255
spotted Red sand stone, 69.5 × 52 cm.
Ist cent. A.D. Kankali mound, Mathura

A tablet of homage depicts a magnificient view of a Jaina Stupa. But for the upper part of the slab which is gone the complete piece of the tablet was aesthetically superb and quite bold in its carving. The composition presents a majestic look of the *Torana* gateway along with four steps in the back ground. A heavy garland is hanging from the centre of the lowest beam of the Torana. A dancing girl stands in her attractive pose on the railing of the proper right side of the gate. On the corners the massive posts of peculiar shape are erected. The main part of the Stupa technically known as *anda* is surrounded by a railing. The traces of another railing *(vedika)* meant for an upper perambulation path are visible.

The architectural features of the Stupa are similar to that of Sanchi. This representation can also be compared with another votive tablet from Mathura. It shows that the Stupa was sacred to both the religions Jaina and Buddhist and the same architectural pattern was practised in both the cases those days.

The inscription in Kushana Brahmi characters referes to Shivayasha, wife of the dancer Phalguyasha who was responsible for making a tablet of homage to the worship of Arhatas.



Votive Tablet set up by Shivayasha J. 255

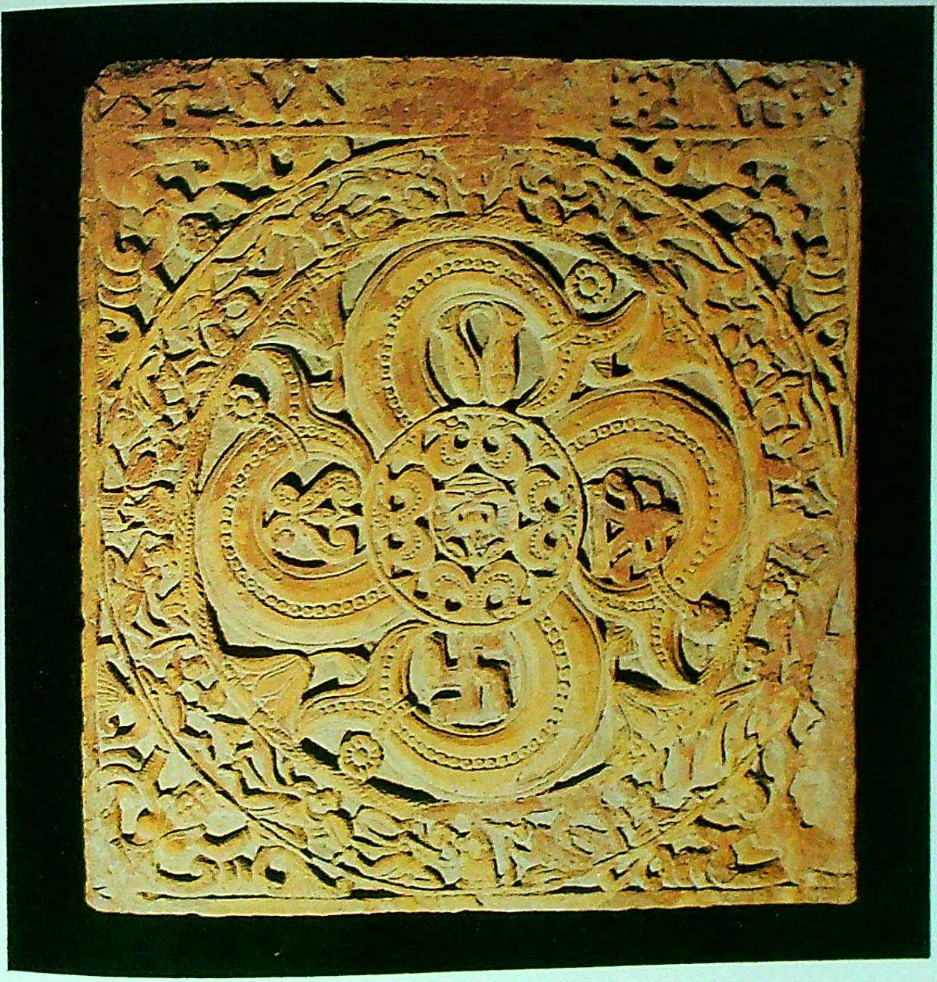
Ayagapatta (Tablet of Homage), J.250
Red sand stone, 88 x 82 cm.
Ist Cent. A.D., Kankali mound, Mathura

Ayagapattas are votive tablets sacred to the Jaina pantheon. These are decorated with auspicious symbols and diagrams symbolizing the cosmos. This ornamented stone slab is fully decorated with different motifs and figures.

The innermost circle consists of a small figure of Jina or Tirthankara seated in meditation. The next circle shows four *srivatsa* (good-fortune) symbols. Within the other big circle a *svastika* (mystic-cross) is conceived with four rounded tendrils punctuated with lotus-buds. The loops of these tendrils contain four auspicious symbols viz., a *svastika,* a *srivatsa,* a pair of fish and a throne *(bhadrasana).*

The outermost circle is decked with hovering celestial beings and a Stupa, a sacred tree within railing, a seated Tirthankara and an indistinct symbol at the four cardinal points. The square corners of the tablet are filled with hybrid figures having half female and half serpentine body.

The inscription at the base is illegible.



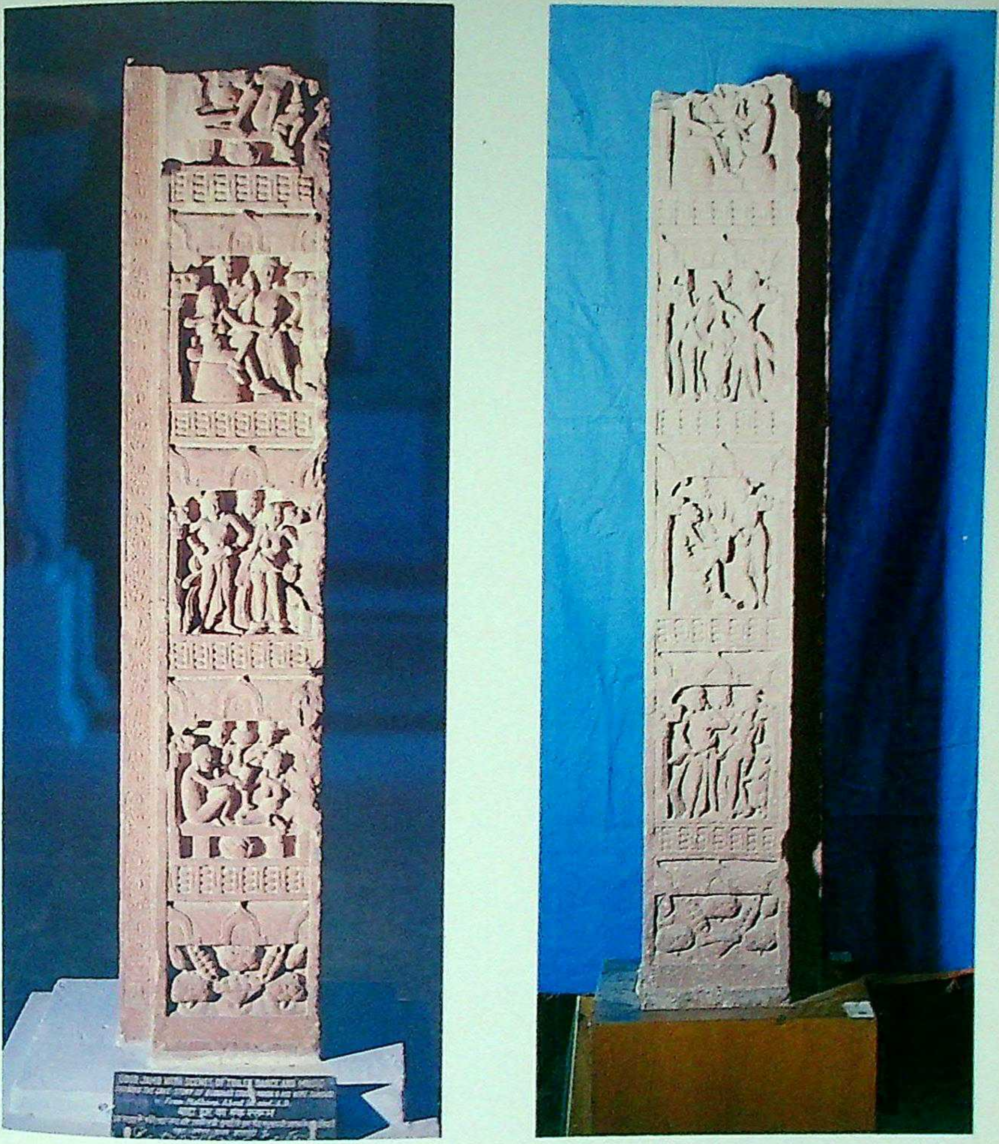
Ayagapatta (Tablet of Homage) J. 250

Pillar depicting Saundaranand story, J. 533
Red sand stone, 143.5 x 29 cm.
1st Cent. A.D., Kankali mound, Mathura

A door-jumb illustrates scenes of love and domestic life with charming effect on both sides each containing four superimposed panels. These sculptural illustrations have been rightly identified with the poetic descriptions of the *Saundarananda*, a work composed by Ashvaghosha. These are self-explainatory documents of palace amusements, drinking and toilet past-time, a worthy subject-matter of studying cultural life of those days. The graphic depicition of domestic scenes is very natural.

The front side shows from bottom above the foliage a bacchanalian scene (*madhupana drashya*), dancing scene (?), Sundari at toilet and propitation of the proud lady.

The reverse side depicts same type of lotus foliage at the bottom. The next compartment presents a dancing scene and in the upper panel is a palace – amusement scene showing a lady with jester. The next one is an interesting illustration of *Veni Prasadhana*. the uppermost panel depicts the music consort.



Pillar depicting Palace scenes J. 533

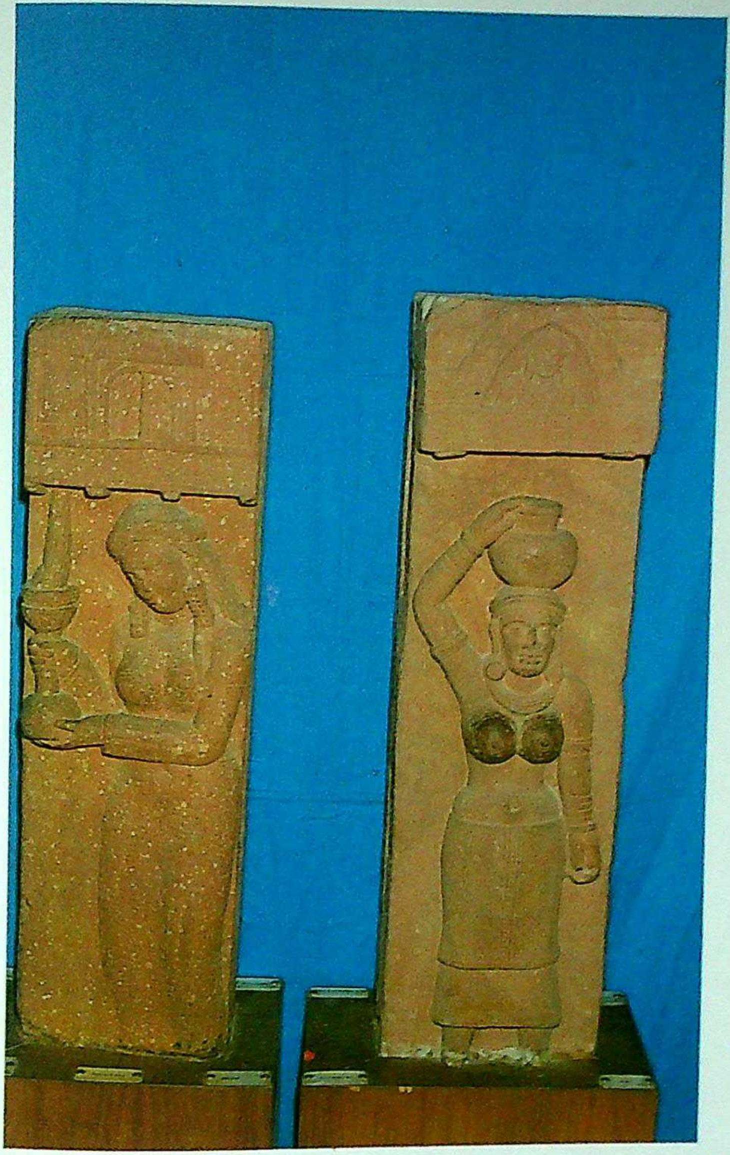
These are two upright pillars of stone railing which was built around Buddhist or Jaina monument. A large number of these pillars have been found from Mathura. Many of them depict the female figures engaged in their favourite sports, dance, dressing etc. This displays wonderful mastery of the craftsmen in chiselling the female form with great delicacy. Here two examples have been reproduced.

A lady with burner, B.84
Red sand stone, 77 × 23 cm.
Ist Cent. A.D., Mathura

A well-dressed lady is depicted on a pillar as if she is walking towards her right. She is holding an incise-burner in her hands. Her dress comprising of a tunic with full sleeves and embroidered skirt is remarkable. Hair-do is also peculiar. The expression of feminine modesty can be gleaned on the face. She appears to be a foreigner.

A lady with pitcher, B.86
Red sand stone, 88 × 23 cm.
Ist Cent. A.D., Mathura

The railing pillar shows a beautiful figure of a lady carrying a pitcher over her head. Her lower garment (a peculiar type of skirt) has two folds and it is decorated with fine embroidery work. On the above a man is peeping from the arched balcony built within railing.



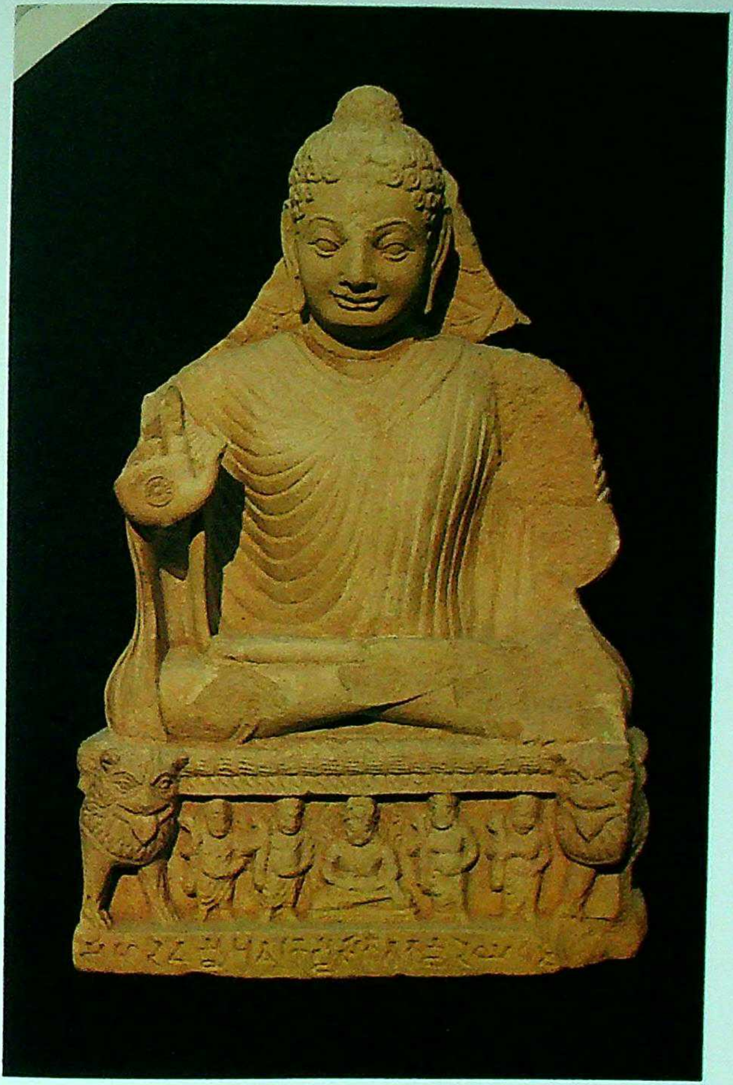
Upright pillar depicting female figures B.84 & B.86

Seated Buddha (Inscribed), 66.183
Buff sand stone, 30.5 x 19.5 cm.
3rd Cent. A.D., Sravasti (Bahraich)

A figure of Buddha seated in meditation. His right hand is raised in the posture of protection with a mark of *chakra* on the palm. He has small curly hair on the head. His both shoulders are covered with fan-shaped upper garment. There are traces of halo behind the head. The pleasing look on the face is remarkable.

Below the Kusha-grass cushion is seen a small figure of Bodhisattva seated in meditation and flanked by a pair of devotees on each side. The throne is majestically displayed by two figures of lions seated on both corners.

There is one line incription in Brahmi character. The inference of pious gift of Sihadeva, a devotee of Saket (Ayodhya) is interesting in the context that the sculpture was found at Sravasti and it belongs to Mathura school of art.



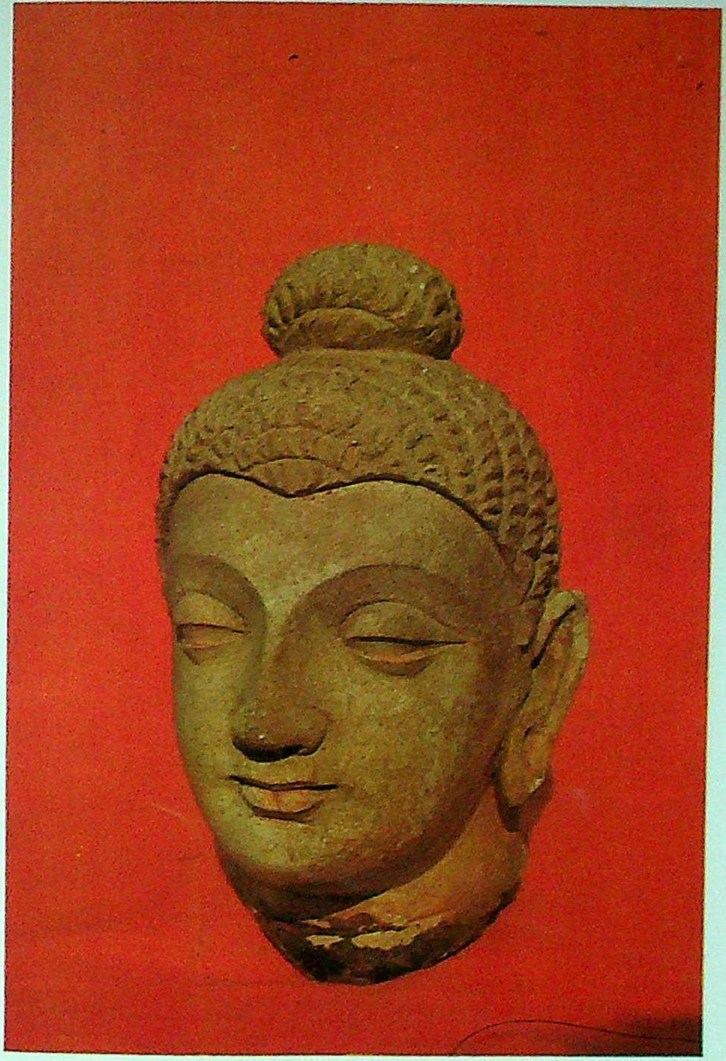
Seated Buddha (Inscribed) 66.183

Head of the Buddha, 47.87
Stucco, 19 cm. height
4th Cent. A.D., Gandhara

This beautiful head of Buddha combines the characterstics of transitional phase of late Kushana and Gupta art. Its facial type, almond-shaped half-closed eyes, straight nose are more or less nearer to Kushana style while typical hair-do of wavy hair, sharp arched eye-brows are certainly Gupta features. However, the head is a creation of high artistic standard. The anatomical balance and the serenity of the face enhance the beauty of the artefact.

It has wavy hair arranged in a symmetrical manner and in the middle a tuft of hair is upraised obviously meant for *Ushnisha*. There is no trace of *urna* mark on the forehead which again suggests its Gupta feature. It has close resembalance with the terracotta head of this Museum (67.15).

This is one of the finest example of stucco art of Gandhara school. The soft material of stucco was in use in the region of Gandhara and it became popular around 4th-5th century A.D., specially in the areas such as Hadda where stone was not so readily available.

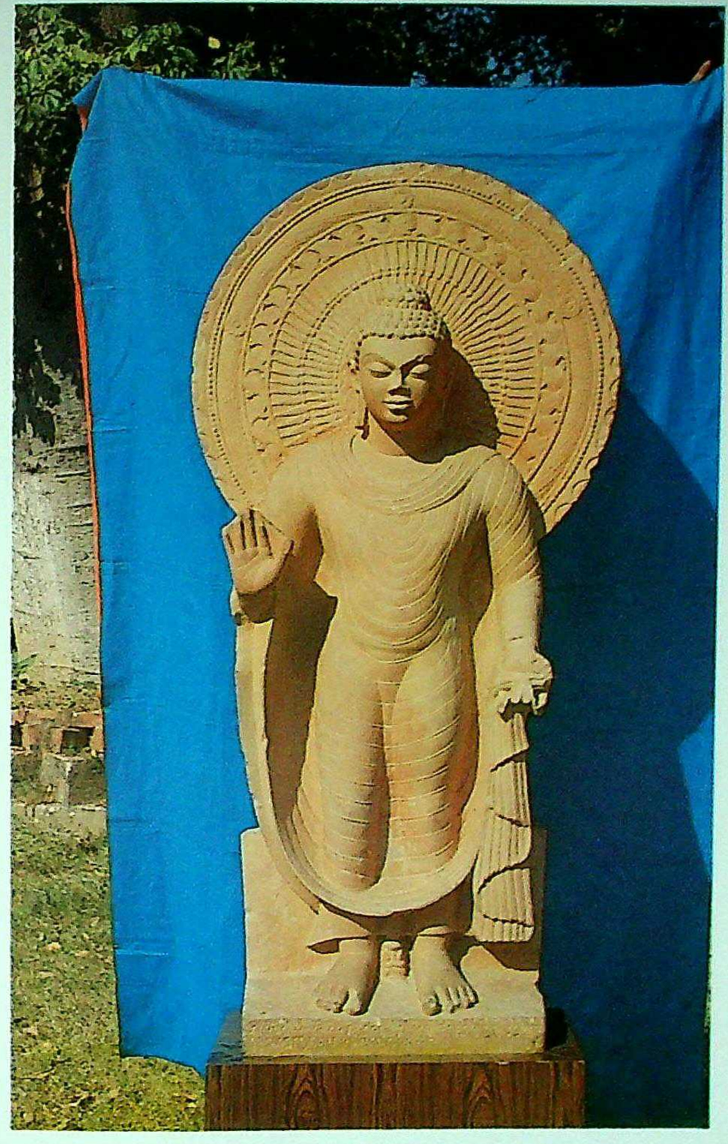


Head of Buddha 47.87

Standing Buddha (Inscribed), B.10
Red sand stone, 1.29 m. x 64 cm.
4th cent. A.D., Mathura

Buddha standing enface in the attitude of protection *(Abhaya mudra).* His both shoulders are covered with drapery (*Ubhayansikasanghati*). His right hand is raised in *Abhaya-pose* with auspicious mark of wheel on the palm while he is holding a hem of garment by his left hand. The zig-zag folds of drapery covering almost the whole body are ramarkable. He has a curly hair and an upraised tuft of hair in the middle as *Usnisha.* The halo is carved with various bands decorated with different designs prominently radiating arrows of light. A small lotus or turban-shaped pattern is seen between the feet. The pedastal bears two-line inscription in Brahmi characters. It runs as follows:

1. *Deya dharmoyam Yasavihare Sakyabhikshunya Jaya bhattaya Yadatra punyam tadhavatu sarvasa*
2. *Tvanamanutara Jnanavaptaye samvatsarah 230*

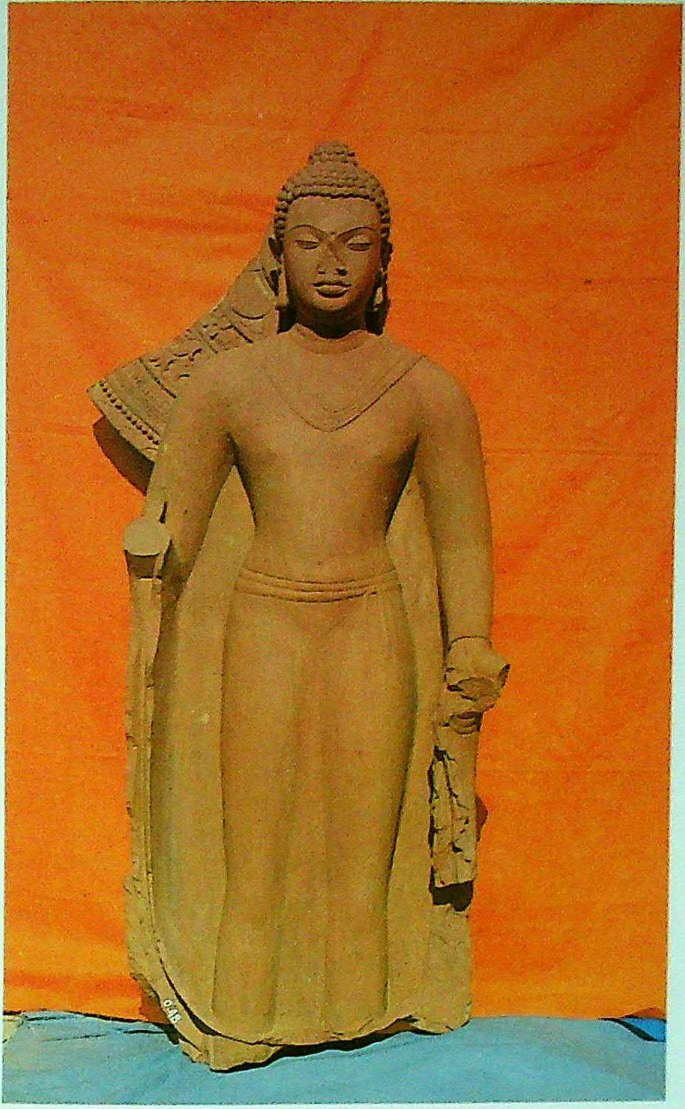


Standing Buddha (Inscribed) B.10

Standing Buddha, 0.48
Red sand stone, 102 x 42 cm.
5th Cent A.D., Bajidpur (Kanpur)

Standing image of Buddha was originally in *abhaya* pose and he was holding a sash of garment in his left hand but unfortunately both hands are fragmented. The feet are also wanting. The nose is slightly damaged. He has curly hair, *Ushnisha* and *Urna* on the forehead. Curbed sharp eyebrows, serenity on the face, the treatment of lips, beauty-lins on the neck are some of the remarkable features. The halo behind the head was elaborately carved but now only its part remains.

The most striking and interesting characteristic of the present sculpture is a marked contrast in the treatment of drapery unusual to Mathura school of art. The figure wears a transparent smooth drapery which is a significant feature of the Sarnath School of Art.



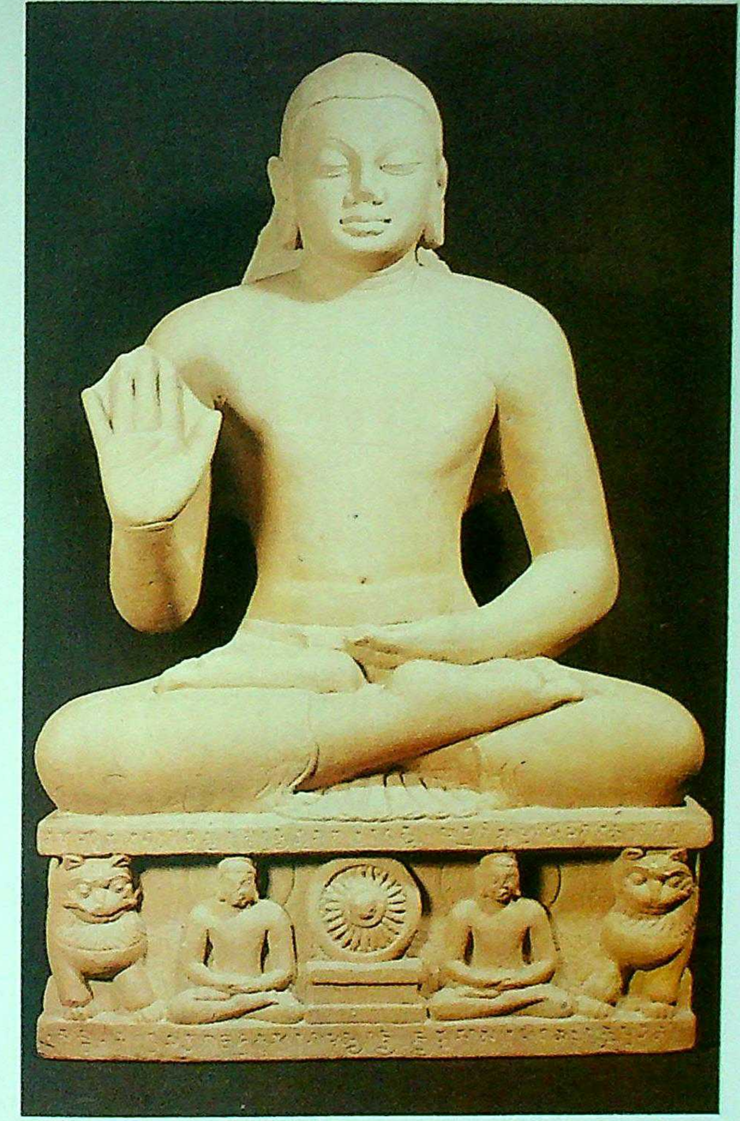
Buddha 0.48

Mankunwar Buddha, 0.70
Grey Sand stone, 77 x 49.5 cm.
429 A.D., Mankunwar (Allahabad)

An image of Buddha sitting in meditation. He is imparting protection by his right hand while left is placed on his soles. The sense of serenity can be glanced at his face. He is shown with shaven head giving an impression as if he is wearing a close fitted cap. But for some folds of lower garment visible below the feet, the foldless drapery of this image reminds us the typical characterstic of Sarnath school of Art. The Kushana features of Mathura have been assimilated in this artefact of classical period. Below the pedestal there are lions on the either corner facing to the front. The spoked wheel *(Dharm-Chakra)* placed on pedestal is flanked by meditating Buddhas on either side.

On both ridges of the pedestal there is an inscription in Brahmi script. It states that this statue of the Bhagavan Buddha was installed by a monk called Buddhamittra in the year 109 of Kumaragupta.

This inscribed rare image of Buddha is significant for its features combining both chronologically that of Kushana and Gupta styles and geographically that of Mathura and Sarnath schools of art.

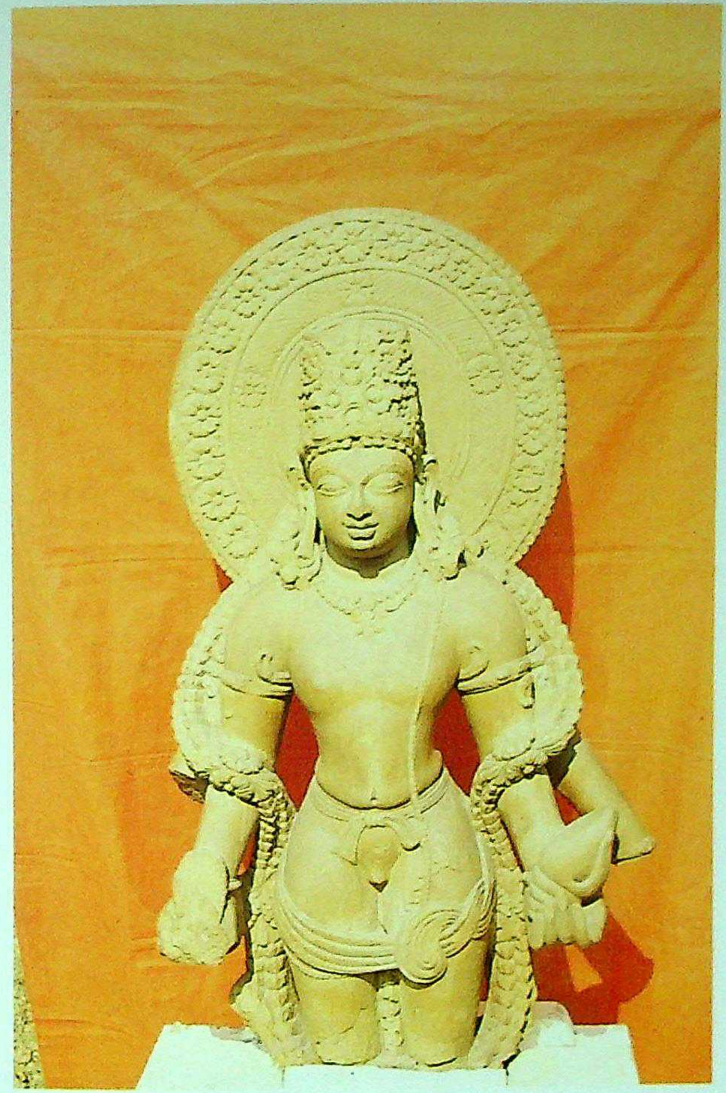


Mankuwar Buddha 0.70

Vishnu, H.111
Buff sand stone, 86 x 51 cm.
5th cent A.D., Mathura

This is a beautiful gem of a great Gupta treasure house of art. The fully decorated halo, elaborate head-dress, softness of anatomical details of balanced body, benign expression on the face, plausible effect of the composition all these aesthetic features mark this sculpture of the very highest quality.

But for the legs and extra hands the sculpture is in good state of preservation. Vishnu is adorned with high ornamented crown, a sacred thread, long ear-lobes, peculiar type of armlets and a girdle. A thickly woven garland specially enhances the beauty of the figure. The halo is decorated with floral designs. The lower garment is transparent as seen in the Gupta sculptures. The *vanamala* attribute of the deity is equally remarkable. A conch is held in his normal left hand and probably a fruit in the corresponding right.



Vishnu H. 111

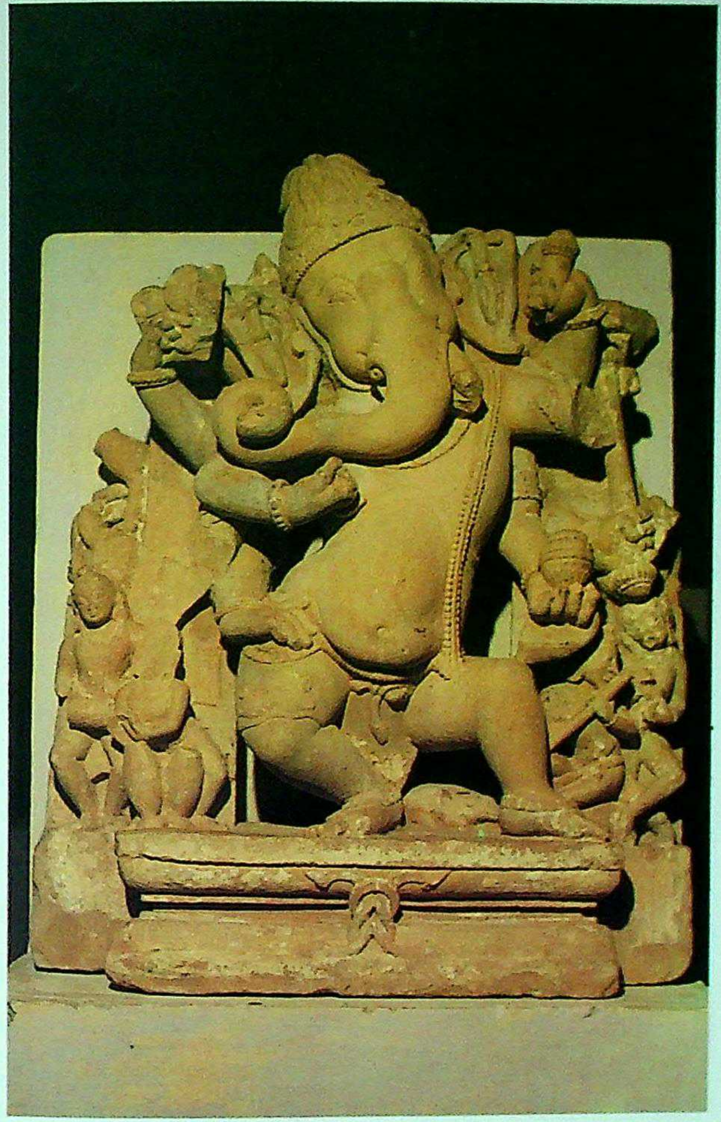
Dancing Ganesha, 58.47
Sand stone, 69 × 56 cm.
9th cent. A.D., Kampil (Farrukhabad)

Although Ganesha the elephant-headed god, is depicted in so many different poses in Indian art, his dancing posture is a favourite subject for sculptors specially of the early medieval period. This beautifully chiselled figure is a masterpiece of Gurjara-Pratihara school of sculpture. Credit goes long way to the artist of this school in finding a perfect equilibrium in case of the otherwise bulky physique of Ganesha presenting a dance of classical standard.

The eight-armed deity is holding different attributes in his hands. His proboscis is turned to the right which is not very common in such representations. He is adorned with crown, matted hair locks, ear-rings, necklace, armlets, bracelets, a girdle, sacred thread and anklets.

Between the feet of the deity his mount rat is visible. Four musicians, two on either side are depicted in action. On the right side a man is playing *mridanga* and the other a *dholaka*. The left side shows a musician playing with *majira* whereas the other person is playing with flute. The pedestal bears a beautifully executed knot in the centre.

Almost identical image of dancing Ganesha of the same period has also been found from Kannauja, a site not very far from the provenance of the present sculputure.

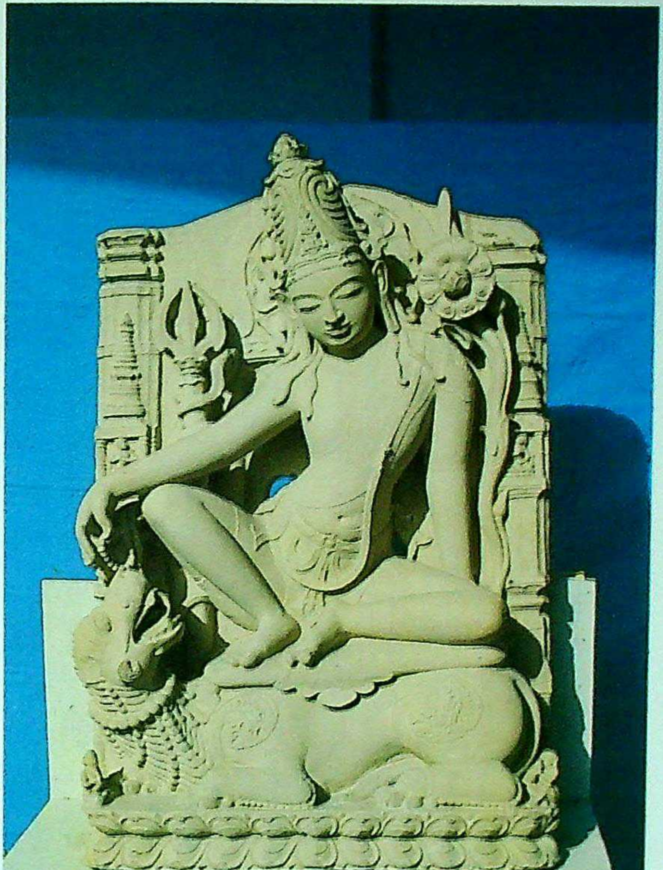


Dancing Ganesha 58.47

Simhanada Avalokiteshvara, 0.224
Buff-coloured Sand Stone, 77 x 50 cm.
11th cent. A.D., Mahoba (Hamirpur)

This image of the Bodhisattva Simhanada Avalokiteshvara appears to be masterpiece even to the masters of early Indian art. He is seated in the easy princely posture on lotus seat. Loosly holding a rosary in his right hand streched over raised right knee while he rests the balance of his body with left hand planted near the left knee. His hair locks falling on both the shoulders remind us the Gupta features experimented even after the laps of several centuries. The scroll decoration and crest jewel enhance the beauty of whole of the composition of the crown composed with coiled and long curls. He wears a scarf, a sacred thread and decorated lower garment covering only up to the thighs. Behind his head, there is a plain halo. The perfect serenity and composure on the face of the image is skillfully delineated by the master craftsman. On his left, a full-blown lotus with long stalk emerging from the bottom and behind the right hand a trident *(Trishula)* with a cobra entwined around it are seen. His mount, the lion is sitting on decorated lotus cushion and looking up towards his Master.

The stele bears a miniature shaped Stupa shrine containing a devotee in clasped hands in low relief. Even though depictions as such are typical to the Magadha school of medieval sculpture, this work of art is assigned to the realm of Chandellas by the scholars. An inscription in Nagari character on the cushion seat refers to a sculptor named Chhitnaka who was well-versed in the science of all arts.

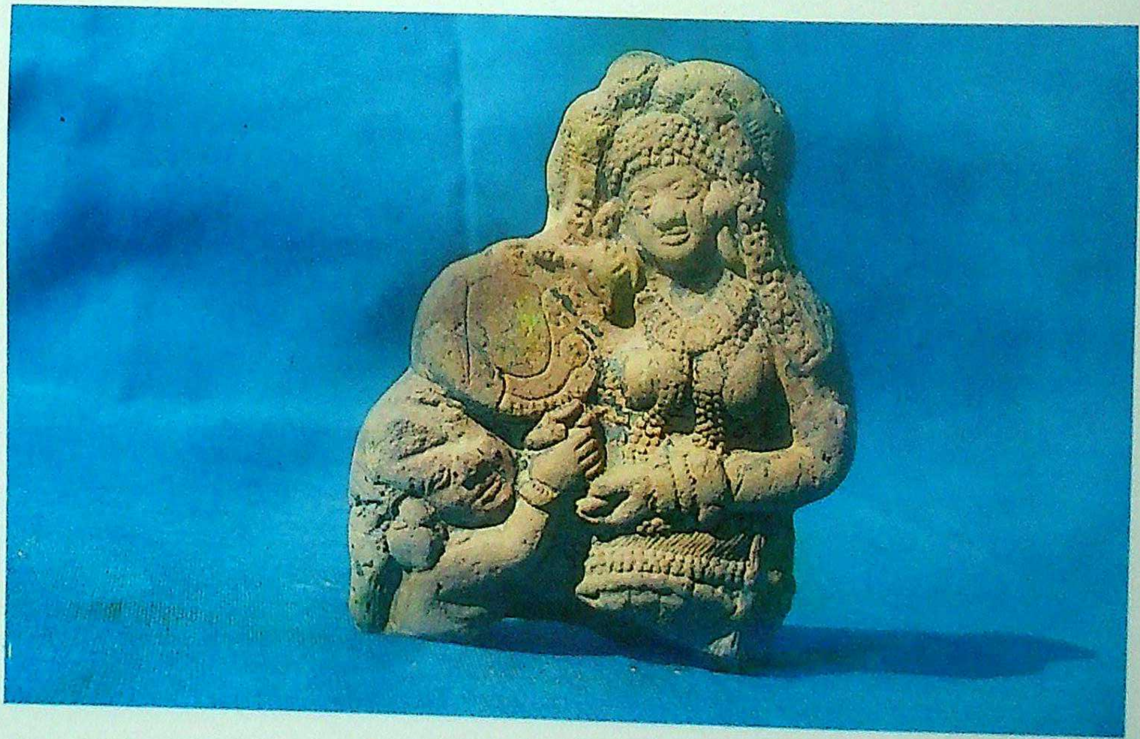


Simhanada – Avalokiteshwara 0.224

A lady in toilet, 79.23
Terracotta, 8 × 6.5 cm.
2nd Cent. B.C., Kaushambi (Allahabad)

A lady is seen in toilet. She is wearing several ornaments including necklace, ear-rings, bracelets and girdle. She has a big coiffure on her head. The lower part of the terracotta has been broken. A maid servant of short stature *(Vamanika)* is holding a mirror and trying to raise it for proper setting. But due to her dwarfish feature she is unable to do so. Consequently the lady herself is trying to adjust with the situation by looking in the glass at her left. Reflection to the shadow of the lady inside the mirror is delineated by way of line-drawings. This, even though not a very novel way of depiction, helps well in grasping the idea suggested.

There is a hole on the top perforated upto back evidently meant for hanging the object on the wall. This baked terracotta is a marvellous creation of Kaushambi workshop which yielded thousands of pieces depicting varied subjects. One can admire how the artist succeeded in conveying the human feelings in a best possible way through these experiments.

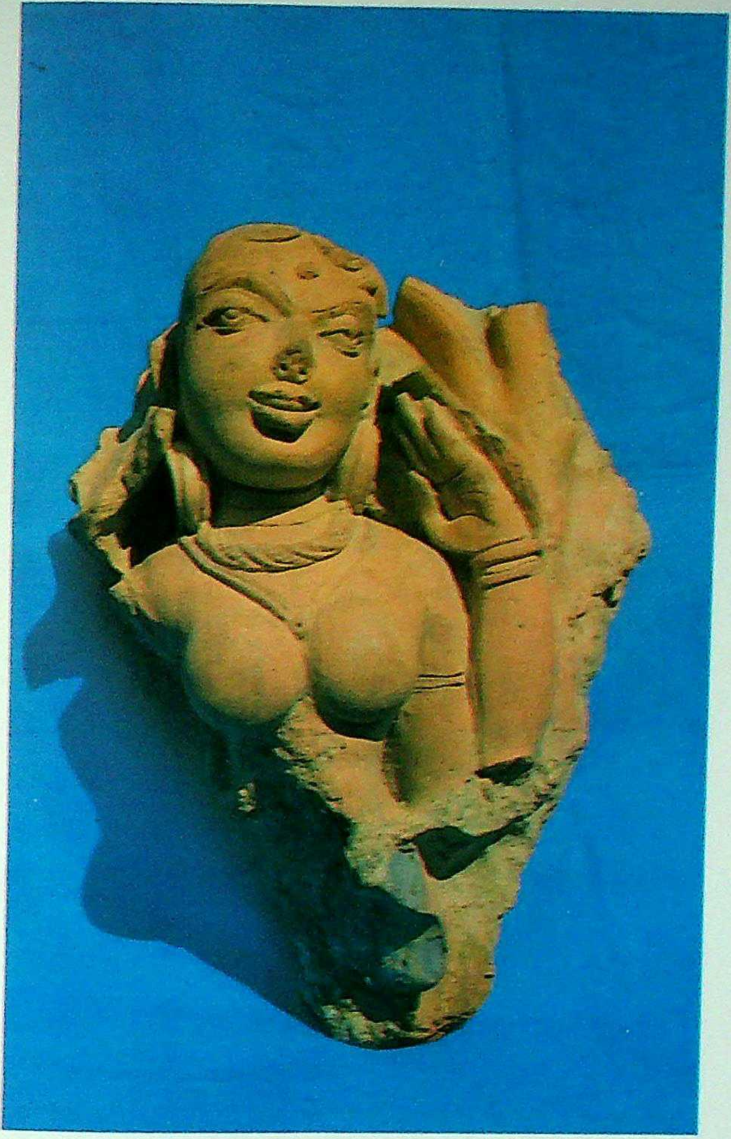


A lady in toilet 79.23

Shalabhanjika, 79.57
Terracotta, 23 × 15 cm.
5th Cent. A.D., Bansi (Basti)

A terracotta figure of Shalabhanjika is shown very gracefully though it has been badly mutilated and only part of her body from head to waist remains in view. Her left hand is upraised turning palm towards her face. She has a slightly tilted face with the mouth looking awe-shuck. Her nose is slightly broken. The cheeks are round and flushy. Her eyebrows have sharp curbs and breasts are prominent. She is wearing big and round ear-rings, armlets, bracelet, necklace with twisted pattern *stanahara* hanging between her breast. She has round mark on her forehead. The hair-do is peculiar one as it has a close-fitted scarf at the back of head while frontal hair-locks are divided in two parts. The traces of leaves of a tree can also be glanced at her left.

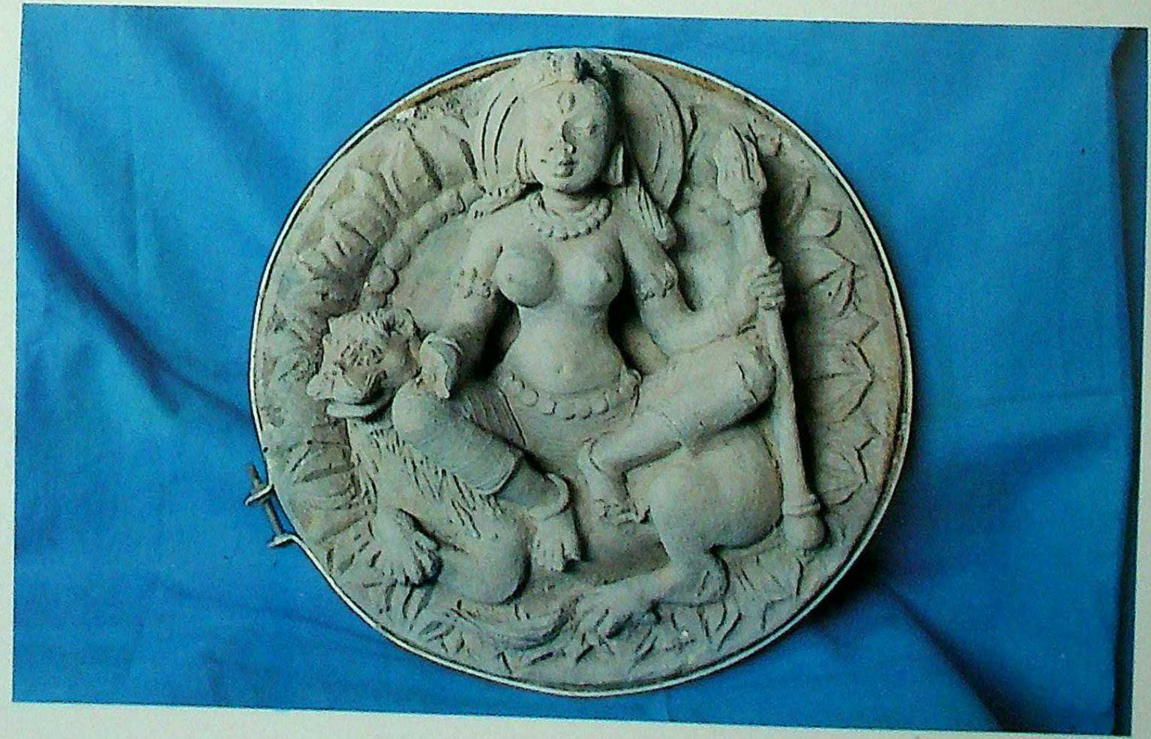
The ferver of feminine beauty has been very successfully experimented by the artist. Earlier the motif of Shalabhanjika was very popular in stone carvings but in the terracotta art it is rarely tried. The find place, Bansi has yielded a number of beautiful terracottas and the present piece happened to be one such example from the place.



Shalabhanjika 79.57

Durga seated on lion, B.592
Terracotta, diameter 36 cm.
C. 6th Cent. A.D., Sravasti (Bahraich)

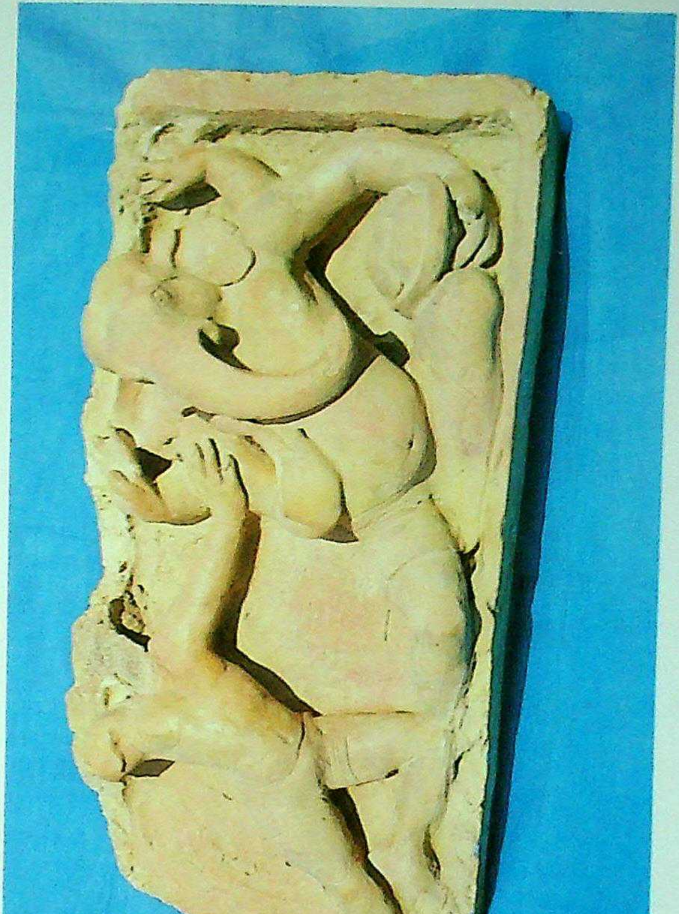
A medallion decorated with a border of lotus petals and beads is a superb creation of the Gupta makers of terracottas. It bears a figure of goddess Durga seated on a couchant lion carved in bold relief. She is holding a trident in her left hand while the right hand which seems to have been in the attitude of blessing is broken. The third eye of the goddess incised vertically on the forhead, *jatajuta* and trident are the attributes which help us to identify her as Durga. She is decked with a few selected ornaments viz., necklace made single pearl string *(ekavali)*, diadem, armlets, bracelets, anklets and a waist-band *mekhala* consisting of one row of beads. She wears *sari* and there is no traces of upper garment. A plait of matte hair falls on each shoulder. There is plain halo behind her head. The narrow waist, prominent breast, pleasing expression of face, tenderness of limbs — all these features provide a natural effect to the delineation of high order of feminine beauty.



Durga seated on Lion B. 592

Ganesha with Karttikeya ?, S. 2026
Terracotta, 44 × 23 cm.
6th Cent. A.D., Bhitargaon (Kanpur)

Brick-terracotta shows four-armed Ganesha in the attitude of running fast as if he is trying to escape from the menance of an attacker. He is potbellied. His trunk is placed on belly having a slight turn to the left. His extra right hand is raised in pose of warding off the attack and the normal hand is in the attitude of protection. He is holding a redish in extra lower hand while a vessel full of sweatmeats *(Modakapatra)* is held in the normal hand. He is wearing only a loin cloth devoid of any other drapery or the ornament. He is resisting against the attacker by his right foot. The figure attacking Ganesha identified by some of the scholars as Karttikeya is shown fierce and fast in movement. He has a robust body and wears only a loin-cloth. If the theme depicts both Ganesha and Karttikeya as babies contesting for sweet meats, it is a successful delineation of children's psychology.

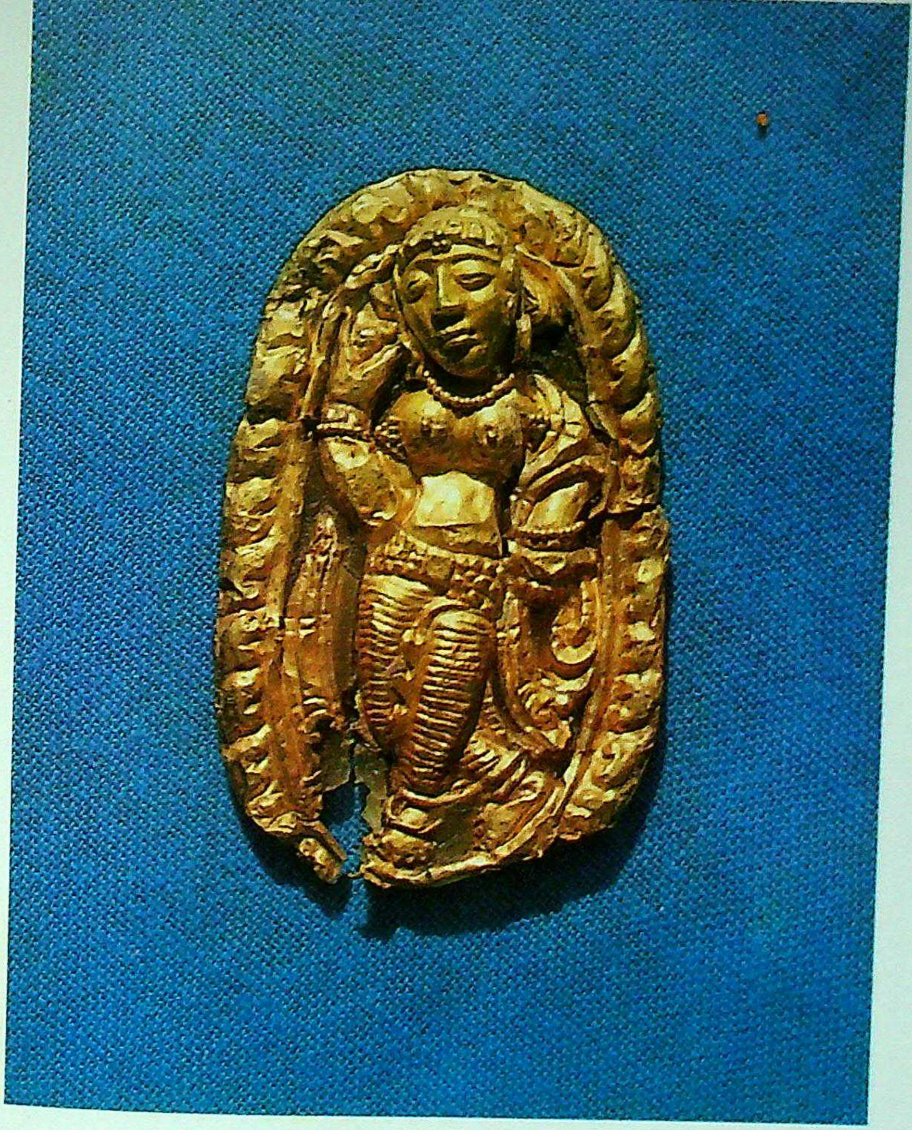


Ganesh with Kartikeya S. 2026

Plaque depicting female figure, S.2377
Gold, 5.5 x 3.5 cm.
4th Cent. A.D., Shahjahanpur (U.P.)

A lady is standing cross-legged in tilted pose. She is wearing beautiful *Sari* and a few selected ornaments like single-beaded necklace, three-stringed girdle, anklets and bracelets. Her beautiful coiffure is quite similar to that of female figures found in the terracotta images of Gupta period. She is holding a part of necklace with her right hand while the left hand is suspended below. She has serenity on her face. The border of the plaque is decorated with lotus-petals. But for a slight damage on the lower right corner the plaque is in good state of preservation.

It is repouse work of high order. Here the artist has tried his best to achieve the perfection in carving the details of feminine beauty from all angles.

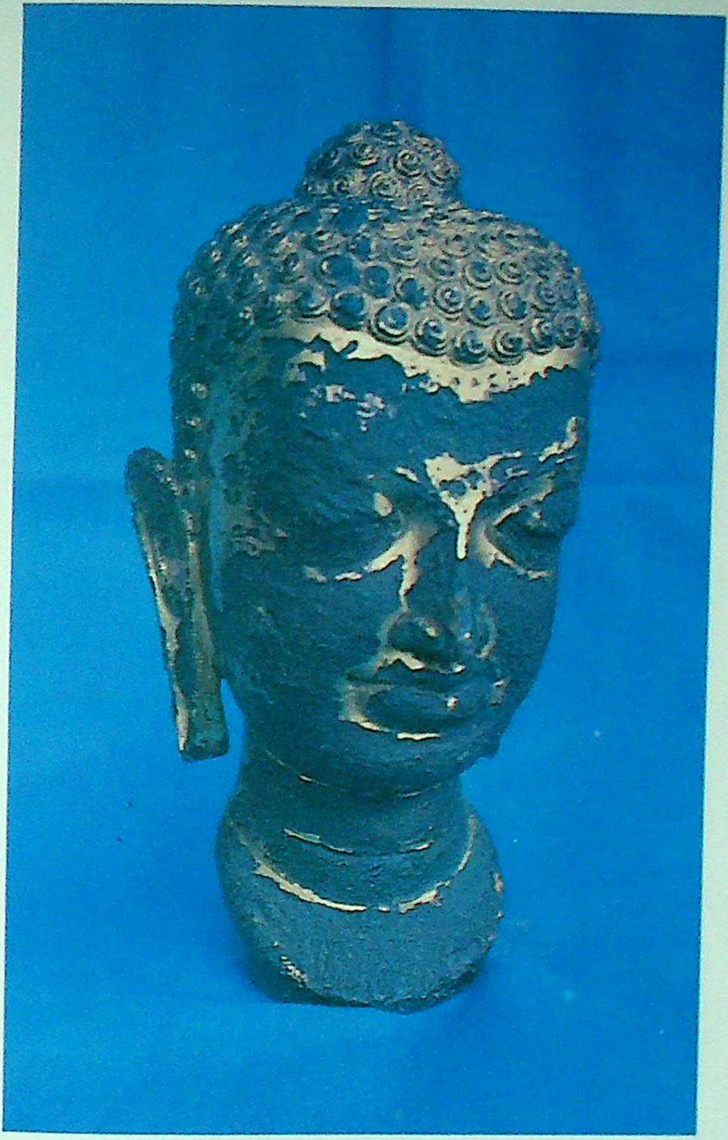


Gold Plaque depicting female figure S.2377

Head of Buddha, S. 1317
Iron, Height 18 cm.
6th Cent A.D., Azamgarh

This beautiful head of Buddha displays the characteristics of Gupta plastic Art of Mathura school. Its facial type, arched eye-brows, half-closed eyes, treatment of lips and all other features have close resemblance with the stone images of the Buddha of classical period.

The head bears a tuft of curly hair arranged in a high chignon forming an *usnisha*. This image is made of iron gilted with gold. Since iron is seldom used for making religious icons, this happens to be the rare specimen of its type.



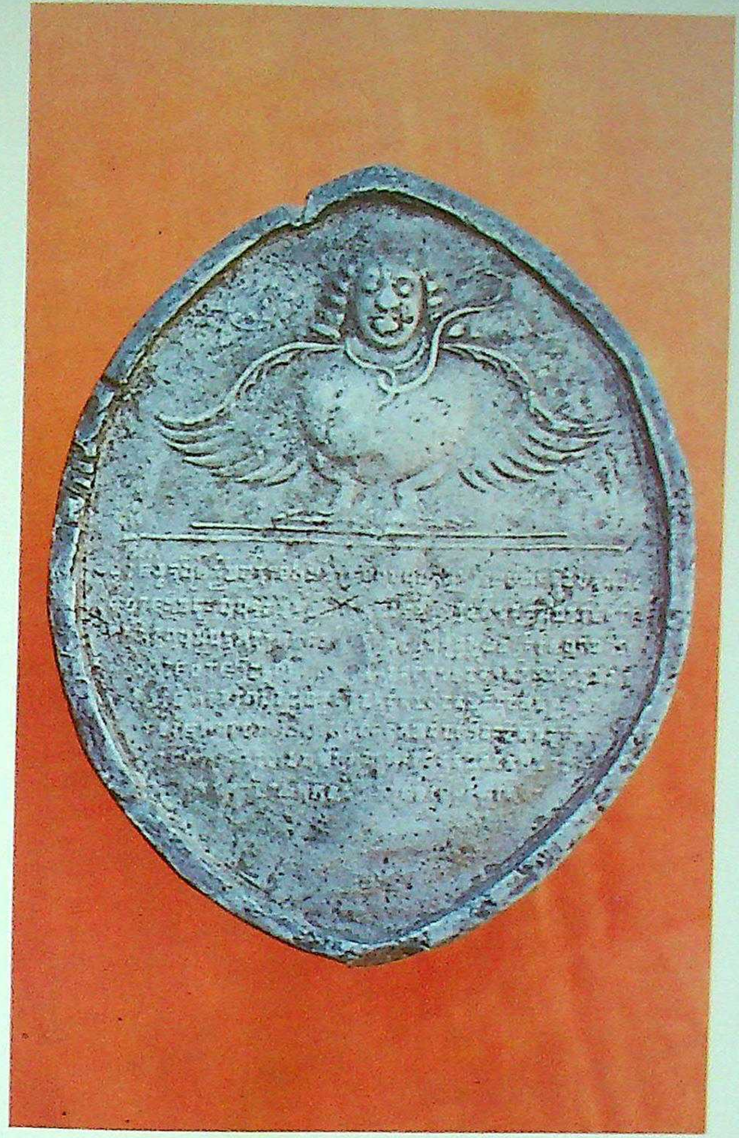
Head of Buddha S. 1317

Bhitari Seal, E. 3
Alloy metal, 14.5 x 11.5 cm.
5th Cent A.D., Bhitari (Ghazipur)

This is an important epigraph of the Gupta emperor Kumaragupta II farming the subject of this seal, made of alloy metal. This is oval in shape having pointed top and bottom. The border line of the seal has got a raised rim. Two projecting nobs at the back indicate that it would have been attached with a copper-plate which is no more available. In its shape and size the seal has every resemblance with the well known Nalanda seal to the same period.

A mythical bird Garuda has been carved in a bas-relief on the upper part of the seal. He is shown in hybrid form having the head of a man with frizlling hair and extended wings. A cobra is coiled round his neck. There are faint marks of his lord's attributes *shankha* and *chakra* on the right and left wings respectively. Below the bird there are two horizontal lines incised in relief. It is after these lines the text of the seal is written. This text of eight lines is in well-known Gupta Brahmi characters. Its language being Sanskrit stands a good comparision to that of Bhitari pillar inscription.

This incription has got special significance to the field of Gupta geneology. Narsimhagupta and Kumaragupta II, the grand son and great grand son of Kumaragupta I, two generations have been mentioned. Strangely enough the name of Purugupta is mentioned and that of Skandagupta is omitted. The inescription also provides the names of three queens of Gupta dynasty which were not known before viz., Anantadevi, Vatsadevi and Mahalakshmi.



Bhitari Seal E-3/

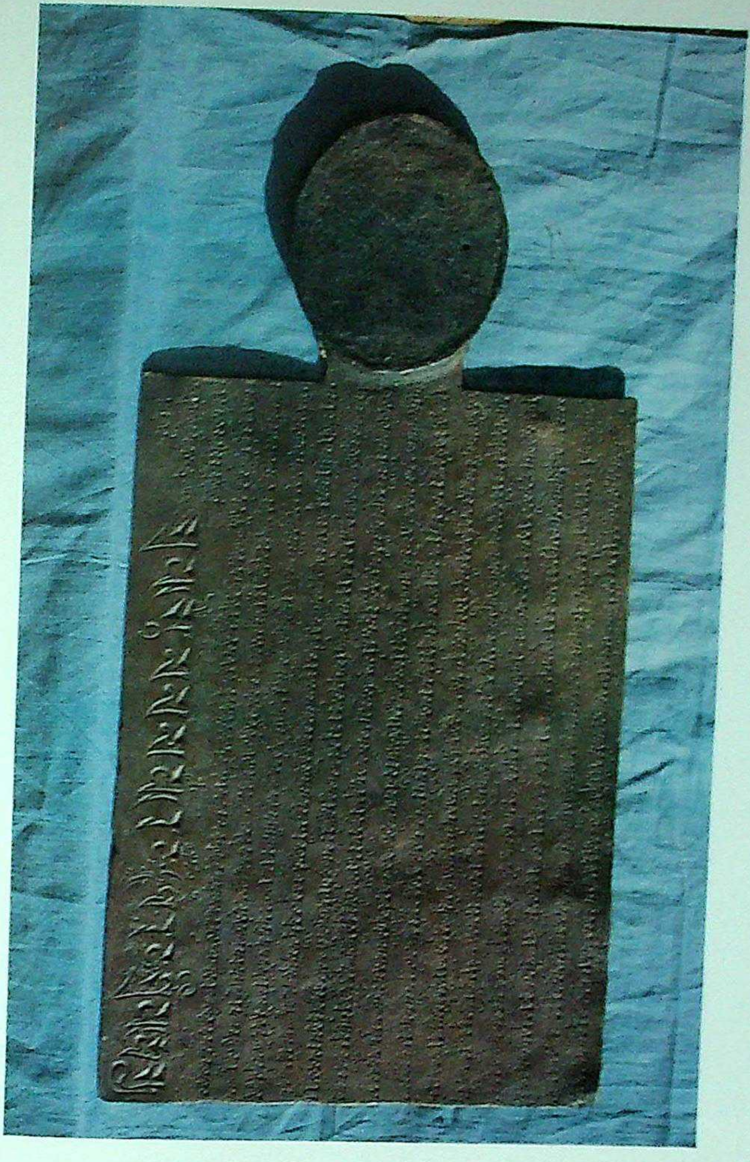
Banskhera copper plate, E.4/S.2974
Copper, 48 x 32.3 cm.
628 A.D., Banskhera (Shahjahanpur)

Banskhera copper-plate of Harsha is an important exhibit of the Museum. The seal attached to the plate bears an inscription which is not legible due to bad state of preservation. The grant is inscribed on a single copper plate on one side with its text running in eighteen lines. At the end of the epigraph there is the sign manual of the king Harsha inscribed in bold ornamental letters which read:

Svahastomama maharajadhiraja Shri Harshasya

The grant says that on Kartika *badi samvat* 22 (628 A.D.) the king Harsh of Kannauj and Thanesar granted the village of Markatsagar to two Brahmanas. The village was located in the province (Bhukti) of Ahichhatra (near Ram Nagar) and in the western *pathaka* of the Angadiya *Vishaya*. The Charter was issued by Vardhmankoti and it was engraved by Ishvara. The messenger *(Dutaka)* of the grant was Skandagupta and the keeper of the records was Bhanu.

The plate was found in the village of Banskhera, about 25 miles from Shahjahanpur in Sep. 1884 and was presented to the Museum by Lala Kishori Lal, Honorary Magistrate of Shahjahanpur in the month of Nov. of the same year. It was subsequently published by Dr. Buhler in the year 1896-97.



Bansakhera Copper – Plate E4/S. 2974

Head of King type Coin of Diodotos (7300)
gold, weight 7.97 gms.

Obv. : Head of King right diademed
Rev. : Zeus standing to left, holding aegis wreath in field underneath it, hurling thunderbolt with right hand, eagle, Legend in greek 'Bacileous Diodatoy'

Remarks : Double stater gold coin of Diodotos is a rare specimen.

Double Stater coin of Vim Kadphises (11578)
gold, weight 15.85 gms.

Obv. : Half length figure of King to right, wearing helmet and diadem : club in right hand and *ankusa* in left. Flames are coming out from his lower region and right shoulder as well. A symbol to right behind his neck. Circular Greek legend : Bacileous ommo Kadphises.

Rev. : Shiva wearing *Dhoti* (lower garment), standing to front with head to right, having a *Trishula* in the raised right hand and the left is resting on bull's shoulder having tiger skin. Head is adorned with *Ushanish*. *Nandipada* symbol is in left field near right hand. Circular Kharoshthi legend : Maharajas rajadirajas sarvaloga isrvarasa mahishwaras Vim Kadhaphish-asa tradara.

Remarks : It is considered to be rare type of coin of this king.

Quarter Stater (Framed Portrait) Coin of Vim Kadphises (11638) gold, weight 1.84 gms.

Obv. : Diademed head of king to right in square frame. Traces of legend to left field reads as (om) mo Kad (phises)

Rev. : Trident with battle axe in the centre. In right field *Nandipad* symbol and left a speical symbol (may be a mint mark) is seen.

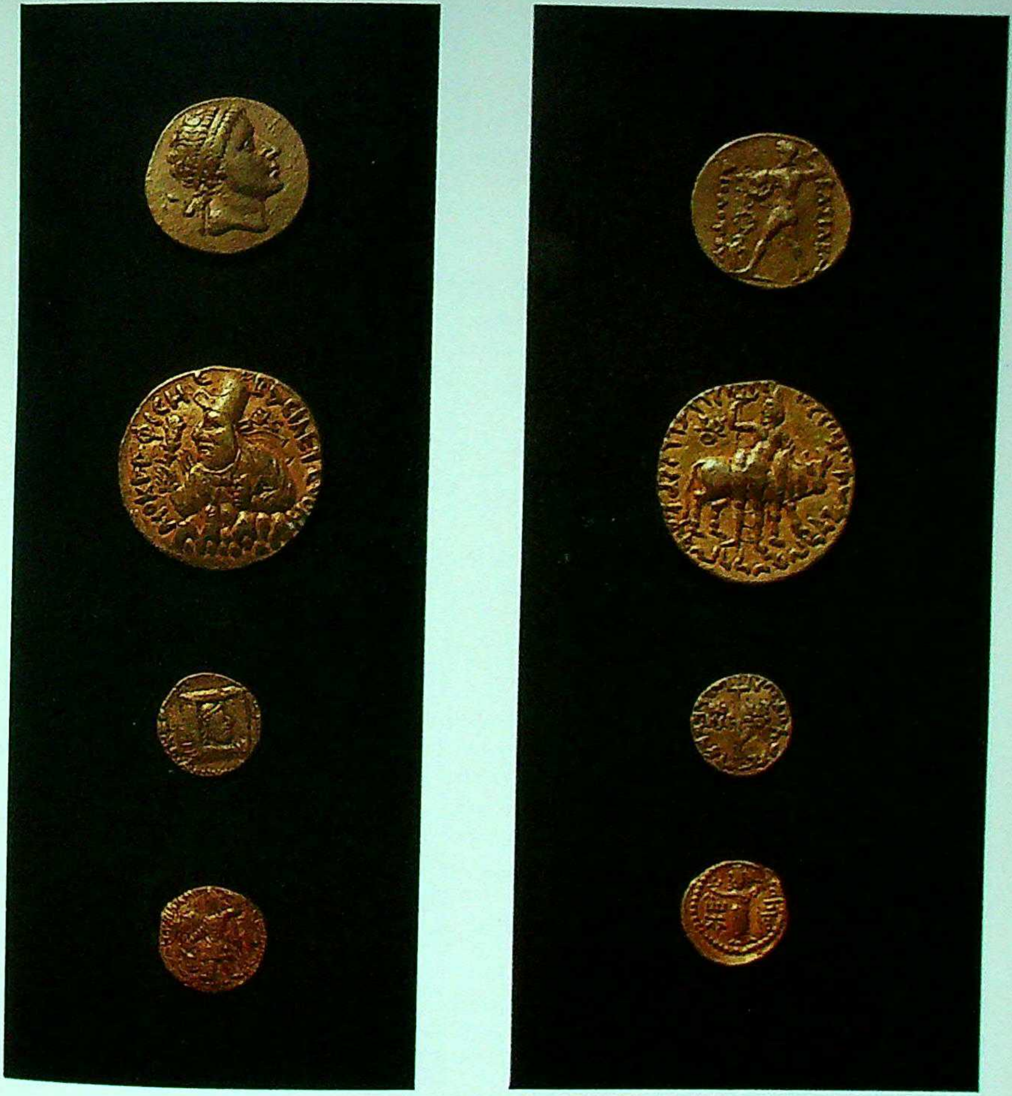
Remarks : Circular Kharoshthi legend : Maharaja Rajadhiraja Vim Kadphisas.

Quarter starter Coin Kanishka (1713)
gold, weight 1.99 gms.

Obv. : King, nimbate and standing to right, wearing long coat and trousers and offering incense with his right hand, long spear in left. A sword is hanging to left from the waist of the king. Traces of the circular legend reads as (shaonanoshao kanishki) Koshano.

Rev. : In dotted circle Shiva nimbate standing to front, Thunderbolt in his raised right hand and long spear in his left. A symbol in left field and legend *oesho* in right.

Remarks : A rare specimen.



Coins (i) Diodatos (Head of king) (ii) Wim Kadphises (Double stater) (iii) (Quarter stater) (iv) Kanishka (Quarter stater)

Standard type coin of Samudragupta (11549)
Gold, weight 8.043 gms.

Obv. : King standing left, nimbate, wearing trousers, ear-rings, armlets, necklace, waist-band and close-fitted coat, holding in left hand standard bound with fillet, dropping incense on alter with his right hand, behind alter a standard surmounted with Garuda. Legend Samudra Tavajaya.

Rev. : Goddess (Lakshmi) seated facing on the throne, nimbate, cornucopiae in left hand noose in right hand. Symbol in left. The legend at the right *'Vikramah !'*

Remarks : The title 'Vikramah' used for Samudragupta is rarity of this only coin so far found. The hook which was made for the use in necklace, covered the face of the king on the obverse and letters *'Sri'* on the reverse.

Archer type coin of Chandragupta II (3152)
Gold, weight 7.83 gms. Mirzapur

Obv. : King standing left, nimbate, holding bow in left hand and drawing arrow from quiver from right hand, bow-string inwards. Legend between bow and arrow Chandra, around *Deva Sri (Maharajadhiraja) Sri Chandraguptah.*

Rev. : Goddess (Lakshmi) nimbate, seated on lotus, holding lotus and fillet in outstreched left and right hands respectively, border of dots, symbol on left, legend on right *'Sri Vikrama'.*

Lion – Slayer type coin of Chandragupta II (3150)
Gold, weight 7.87 gms. Mirzapur

Obv. : King standing right, with left foot on lion which retreats with head turned snarling at the king as he strikes as it with sword in up raised right hand. Legend *Narendra Chandra Prathitara.*

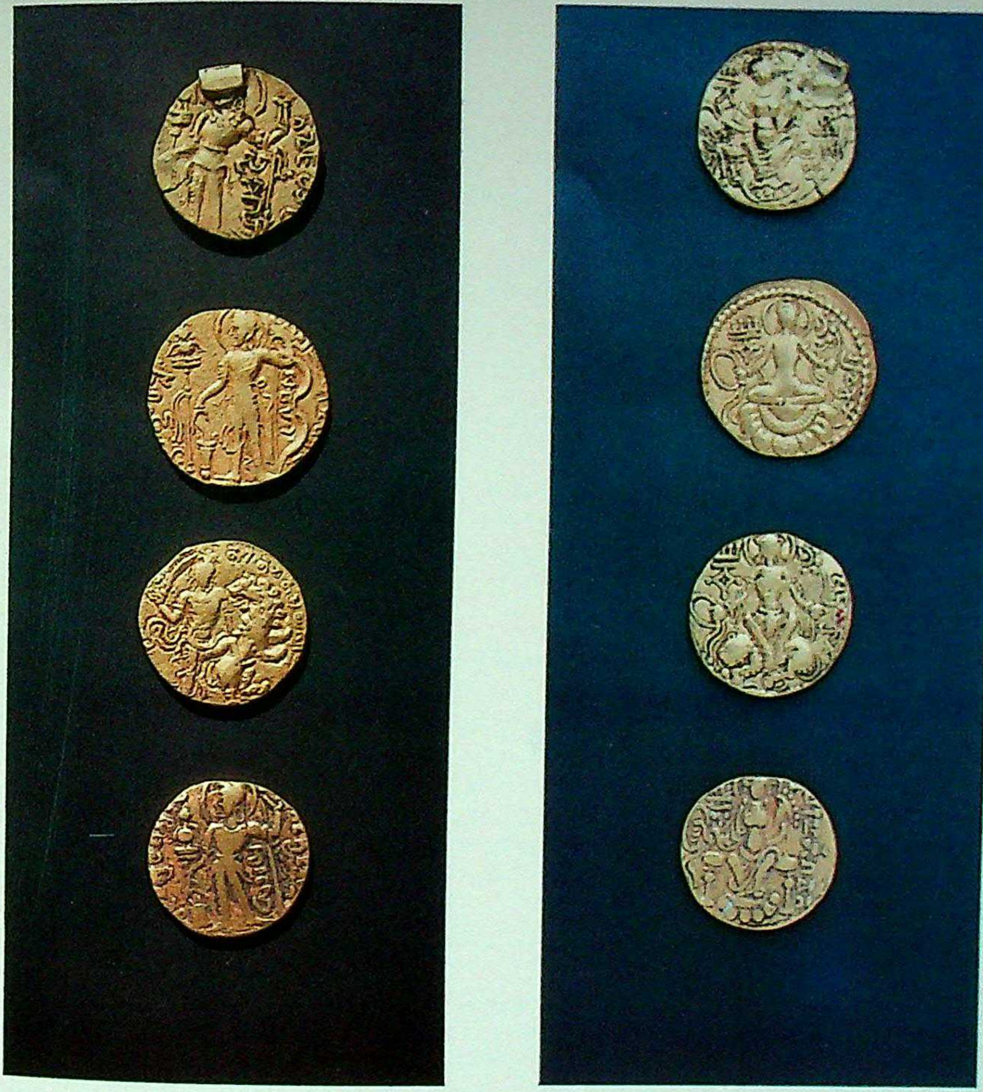
Rev. : Goddess seated couchant on lion facing right, holding fillet in outstreched left and lotus in right hand. Legend *'Simhavikramah'.*

Remarks : BMC p. 45, a unique coin of swordsman sub-type of lion-slayer of Chandragupta II

Standard type coin of Chandragupta II (11729)
Gold, weight 7.76 gms.

Obv. : King wearing waist-cloth and jewellery, nimbate, standing to left, holding standard with fillet, in the left hand and offering incense on the alter with right hand. Garuda facing right shoulder, Legend *Chandra* and other part of legend not clear.

Rev. : goddess seated facing on throne, holding cornucopiae in left and noose in right hand. Symbol and legend *'Parama Bhagawata'*



Coins (i) Samudragupta (Standard type) (ii) Chandragupta II (Archer type) (iii) (Lion slayer type) (iv) (Standard type)

Archer type coin of Chandragupta II (11392)
Brass, weight 4.729 gms.

Obv. : King standing holding bow in left hand and arrow in right. Garuda standard bound with fillet on left. Legend corroded.

Rev. : Goddess seated, symbol, legend not clear

Remarks : Traces of gold gilting are clearly visible.

Ashvamedha type coin of Kumargupta I (10591)
Gold, weight 4.10 gms.

Obv. : Horse standing to right before sacrificial post *(Yupa)* from which pennous fly over its back. Legend not clear.

Rev. : Goddess, nibate, within dotted border, right holds flywhisk and left suspended below holding a sash. Spear with fillet before goddess. Legend *'Sri Ashvamedha Mahendrah'*

Rhinoceros–Slayer type coin of Kumargupta I (10440)
gold, weight 8.07 gms.

Obv. : King riding on horse killing rhinoceros. The latter in furious mood and attacking back.
Incomplete legend – *Bharta Khadag Trata.*

Rev. : River goddess Ganga on her mount crocodile standing to left. A parasole bearer lady. Legend *'Sri Mahendra Khadgah'*

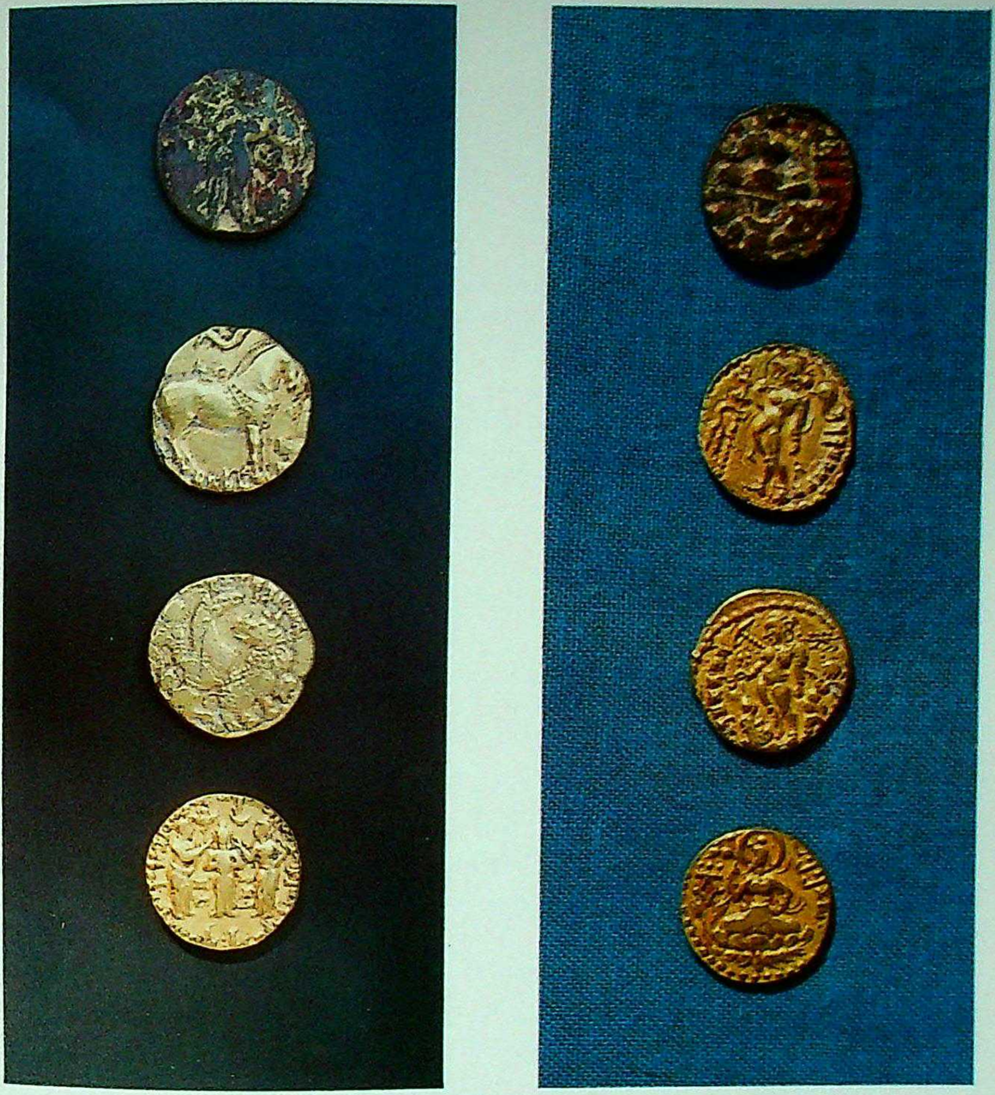
Remarks : Unique type

Apratigha type coin of Kumargupta I (11403)
gold, weight 7.84 gm.

Obv. : A male figure (king) standing in the centre wearing in adoration with clasped hands. A female figure standing to left and a male figure standing to his right, Garuda standard and cresent. Legend 'Kumar Gupta'.

Rev. : Lakshmi, nimbate, seated on a lotus, symbol, legend 'Apratigha'

Remarks : Extremely rare.



Coins (i) Chandragupta II (Archer) (ii) Kumaragupta I (Ashvamedha type) (iii) (Rhinoceros-slayer type) (iv) Apratigha type

Coin of Adi Varaha type, Bhoja I (7300)
Gold, weight 7.53 gms.

Obv. : The figure of Varaha (3rd incarnation of Vishnu) shown with vigour and vitality as being worshipped by Adishesha.

Rev. : A calf is sucking a cow and being licked by the latter. Above the coin is the legend (Shri) (A) divaraha.

Remarks : The coin may be assigned to Bhoja Deva, the most powerful king of Gurjara-Pratihara dynasty. The depiction of Varaha has close resemblance with the icons of the deity belonging to early medieval period.

Lakshmi type coin of Mohd. Bin Sam (6745)
Gold, weight 4.21 gms.

Obv. : Only inscription in Nagari 'Srimad Hamir Mohammad Vini Sam'

Rev. : Lakshmi seated

Remarks : The coins of this king are generally debased but this type is of pure gold. These coins were copied from the coins of Kalachuri kings.

Coin of Humayun (6787)
gold, weight .52 gms.

Obv. : Kalima

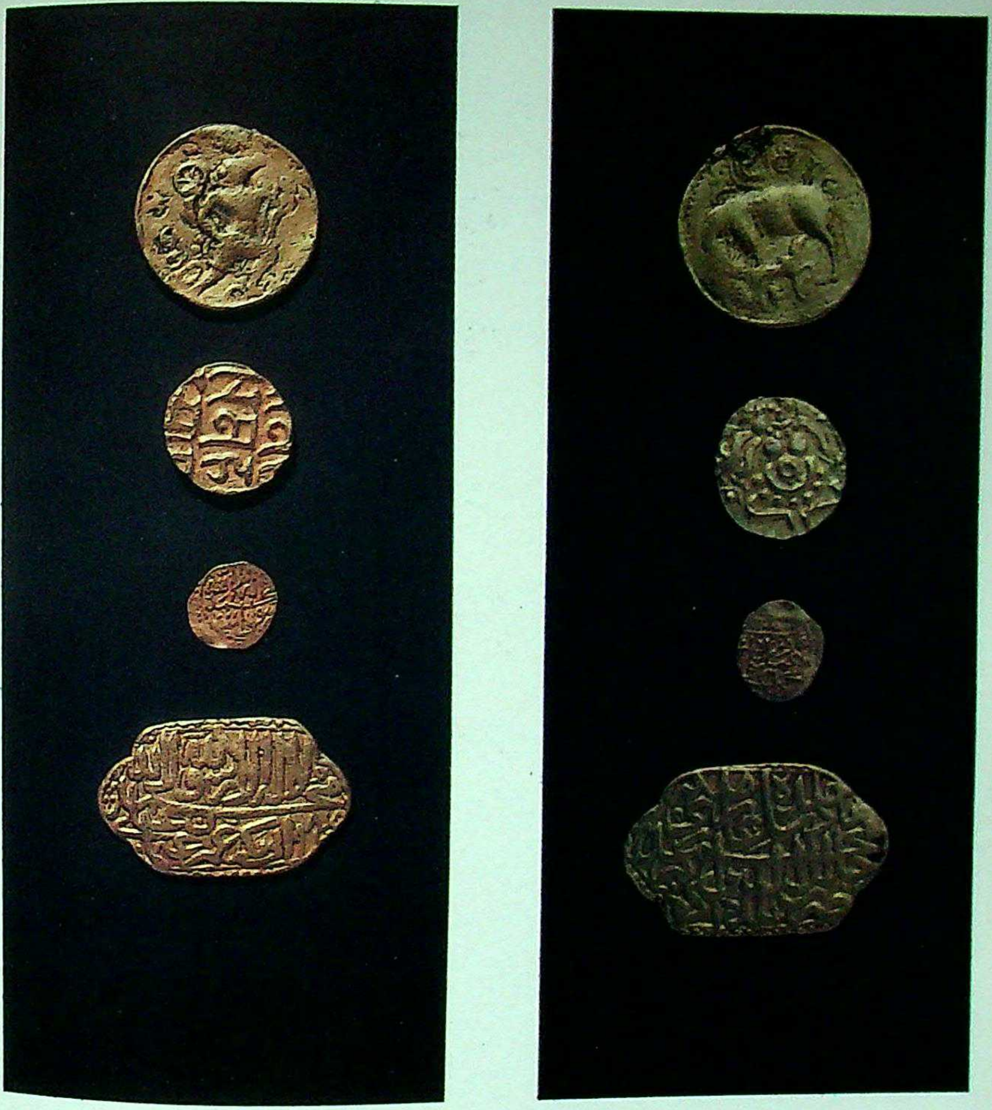
Rev. : Humayun Badshah Ghazi Mohd.

Remarks : Very small. It is a rare coin possessed by the Museum.

Mehrabi Coin of Akbar (3687)
Gold, weight 10.51 gms.

Obv. : Kalima, 981 A.H.
Abubaker, Umar, Usman, Ali

Rev. : Khild Mulkathu
Badshah Ghazi Jallauddin Mohd. Akbar
Zerb Agra



Coins (i) Bhojadeva (ii) Mohd. Bin sam (iii) Humayun (iv) Akbar

Portrait coin of Jahangir (7272)
Gold, weight 12.41 gms.

Obv. : Rare coin of Jahangir showing his portrait. It may be described as follows : QAZA BER SIKKA ZER KERD TASWIR SHABIN HAZRAT SHAH JAHANGIR sitting Portrait in centre.

Rev. : HAROF JEHANGIR W ALLAHU AKBAR Z ROOZ AZAL DER AHED SHUD BARABAR ZERB AJMER. RY. 9.

Trans. : Destiny on the coin of gold has drawn the portrait of his Majesty SHAH JAHANGIR.

Remarks : The letters of Jahangir and Allahu Akbar are equal in value from the beginning of time.

Zodaic Coin of Jahangir (10282)
Gold, Weight 10.85 gms,
1031 A.H. Sanequlas 16

Jahangir issued Zodaic type of coins in gold and silver. These are very beautiful in fabric and aesthetically superb. The State Museum, Lucknow has a complete series of these coins.

Obv. : Yafth dar Agra Rue zer zewar Az Jahangir Shah Akbar Shah.

Trans. : The face of gold received ornament at Agra from Jahangir Shah, Shah Akbar ('s son)

Rev. : Capricornus

Coin of Suleman Jah (Nasir-ud-din Haider) (3106)
gold, Weight 16.74 gms.

Obv. : ALAH JAH SULEMAN, MERTABAH SHAH JEHAN, SEPEHAR, 1244, ZAD Z LUTF, MOHAR SEKKA SHAH

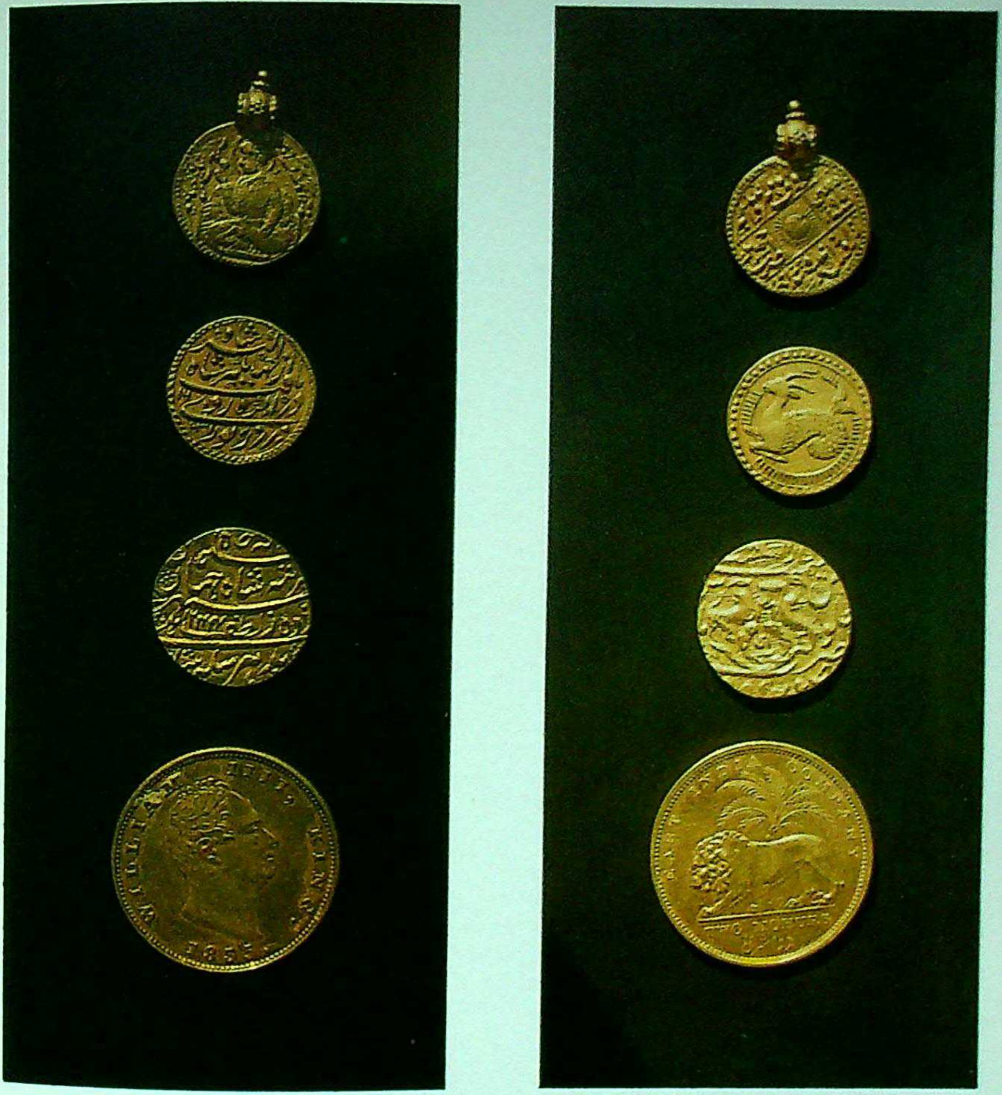
Rev. : Arms of Awad Above DARUL SALTANTAT LUCKNOW, MEMANT
To right JELOOS
To left MANOS
Below ZERB SUBAH AWADH

Double Mohar Coin of William IV (4777)
gold, weight 23.40 gms.

Obv. : Bare head of William IV king. Legend William IIII king 1835 around.

Rev. : British lion and palm tree behind legend-East India Company written above the lion. 1835 below.

"Two Mohrs", "Do Asharfi"



Coins (i) Jahangir (Portrait) (ii) Zodiac (iii) Selemah Jah (iv) William IV (double Mohar)

Coronation Medal of Ghazi-ud-din Haidar, Ist King of Oudh, (5328)
Silver, weight 100.720 gms., A.H. 1235

Obv. : Bust of king, three-quarters, face in high relief, crowned and garlanded within circular area-remaining ground occupied by flowered tracery. Marginal legend in florid characters beginning under the king'sleft shoulder.
S IKKA ZAD BER SEEM O ZR FAZL-E-RAB ZUALMANH
GHAZI-UD-DIN HAIDER AALI NASEB SHAH ZAMAN.

Trans. : Struck coin on gold and silver by the grace of great Almighty God.

Rev. : Ghazi-ud-din Haider, of lofty lineage, king of the world. Arms of the king in high relief within circular area. Two lions rampant, holding flags on each of which appears a fish. Between flags a dagger *(Katar)* surmounted by a crown and below the flags two fishes forming a circle, head to head. Below a streamer. Marginal legend with a double circle beginning opposite the right flag.
TA HAZAR SHAHA BAQAE UMAR TU BADA
HAZAR SAAL BASHI TU DER ZEMAN KHUDA.

Trans. : Oh king may they age last for a thousand years. May thou live for a thousand years in the realm of God.

Portrait Medal of Shah Alam II Silver, weight 20.51 gms.

Obv. : WILADATASH DAR SANH 1104 JALOOS DAR SHNH 1173 BHAL SANH SULTANAT 12
His birth in the year 1104 A.H., his accession in the year 1173 A.H., empire confirmed in the 12th year. legend on the reverse.

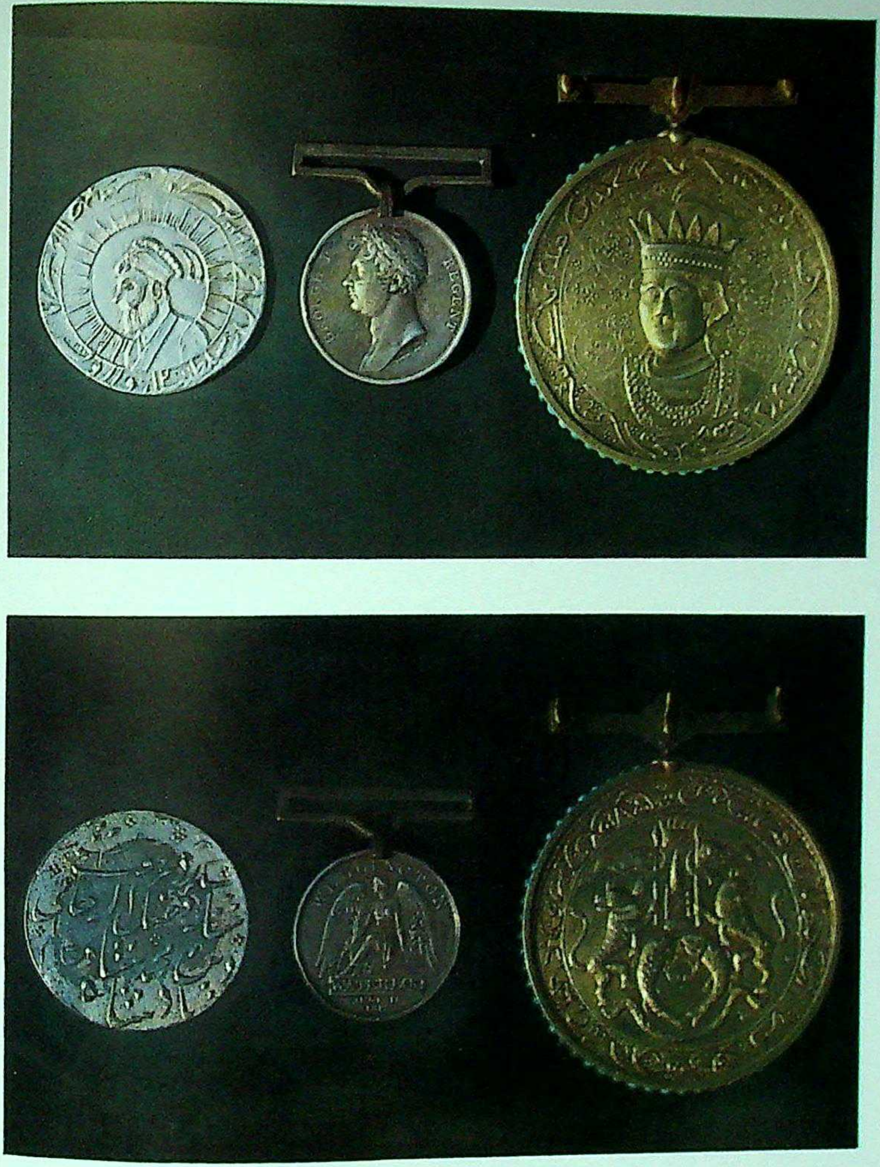
Rev. : SIKKA ZAD BER HAFT KISHWAR SAYA FAZL ALLA HAMEN DIN MUHAMMAD SHAH ALMA BADSHAH
Struck coin in the seven climes the shadow of the devine favour. The defender of the faith of Muhammad, the Emperor Shah Alam.

Medal of Water Loo (No. is not given) Silver, weight 35.0 gms. 1815 A.D.

Obv. : The laurated head of Prince Regent with the legend "GEORGE P. REGENT"

Rev. : The winged figure of victory seated on a pedestal holding a palm branch in her right hand and an olive branch in her left. Below is the word "WATERLOO" and date June 18, 1815. The word 'WILLINGTON' is above the seated figure.

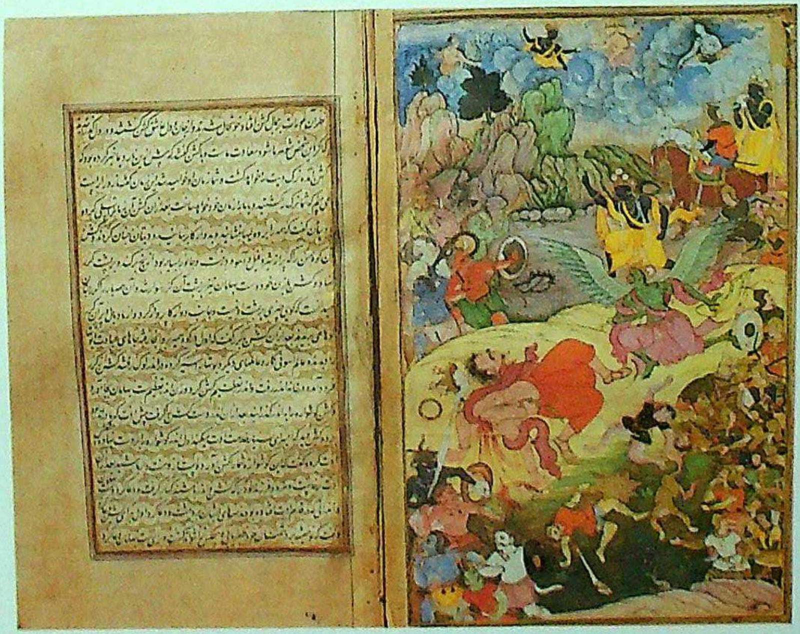
Remarks : This is the first medal issued by the British Govt. to all the soldiers present. It was awarded to celeberate the defeat of Napolean at Waterloo in 1815. It was also the first medal awarded to the next of kin of men killed in action.



Medals of (i) Shah Alam II (ii) Water Loo (iii) Ghaziuddin Haider.

Illustrated Manuscript Harivamsa, 56.106
Paper, 35 × 22 cm. (format)
early 17th Cent. A.D.,

This is the illustrated Manuscript *Harivamsa Purana* which has been translated into Persian. It is not complete one as noticed by the missing serial number on the pages. The name of the calligraphist or painter is not scribed as generally found with famous Moughal manuscripts. All the pages of the text have golden background for each and every line. The style of calligraphy is ornamental and symmetrical *Nastalique.* In total there are 408 pages and 9 illustrations in the manuscript. Six paintings out of nine appear to be superior in workmanship and may be assigned to the early Moughal *Kalam.* The callophone does not bear any date but on the stylistic grounds it may be dated to the early 17th century A.D. In case of present illustration it is the theme of the burning of Kalayavana which has been made the subject of this painting.



Illustrated Manuscript – Harivamsa 57.106

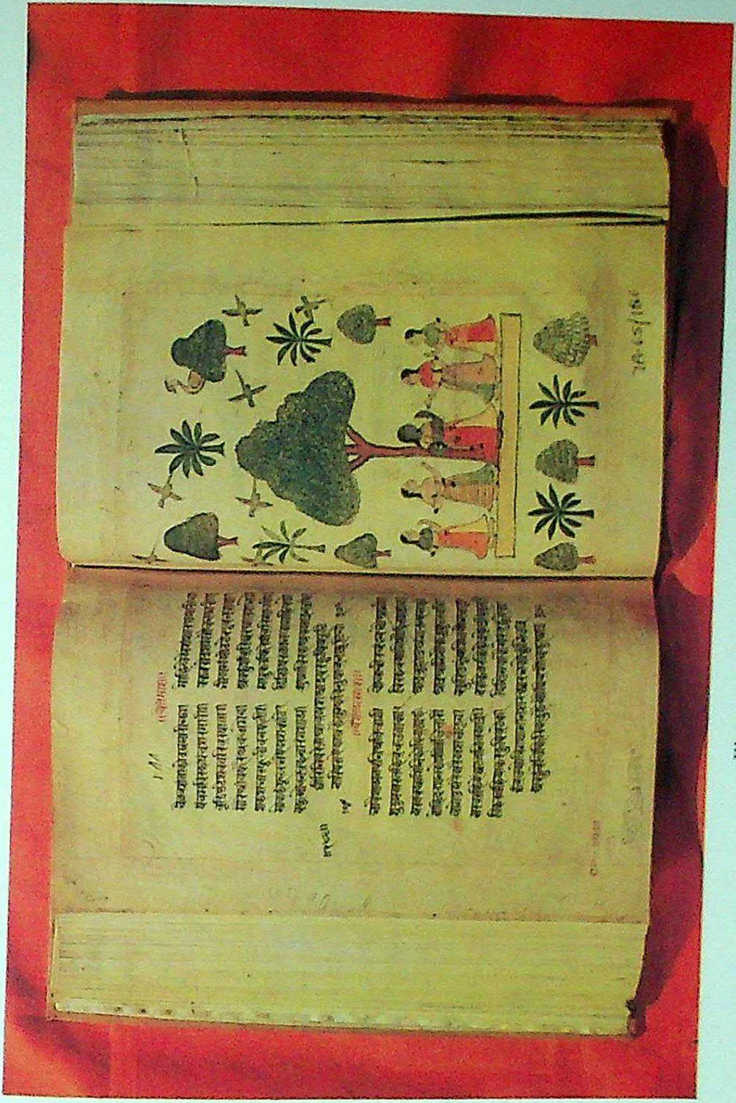
Illustrated manuscript-Padmavata, 78.65
Paper, 32 x 20 cm.
Late 17th Cent. A.D.

The original work under the title *Padmavata* was composed by the famous Hindi poet Malik Mohammad Jayasi between 1520-1540 A.D.. Central theme of the work is based on Sufi thought of philosphy which, the poet has illustrated through an intense love affair of Ratanasena and Padmavati.

The tradition of making hand-written copies of the original works along with the paintings of the interesting episodes on the their leaves is as old as early medieval period. The present manuscript of the State Musuem Lucknow has 338 colour-illustrations of this type. These paintings are folkish in style. The manuscript was copied in Sahasaram paragana of Bihar during the reign of Moughal emperor Aurangjeb.

The callophone states that it was completed on *Chaitra Sudi Panchami Friday* Sam. 1750 corresponding to the year 1693 A.D. when Faujadar Nawab Bujurak was a local rular of the place.

Each page of text is facing an illustration. Fast yellow and red colours are dominating. These paintings provide ample material for the study of cultural life and architectural details of those days. This is a rare manuscript of the Museum-Collection.



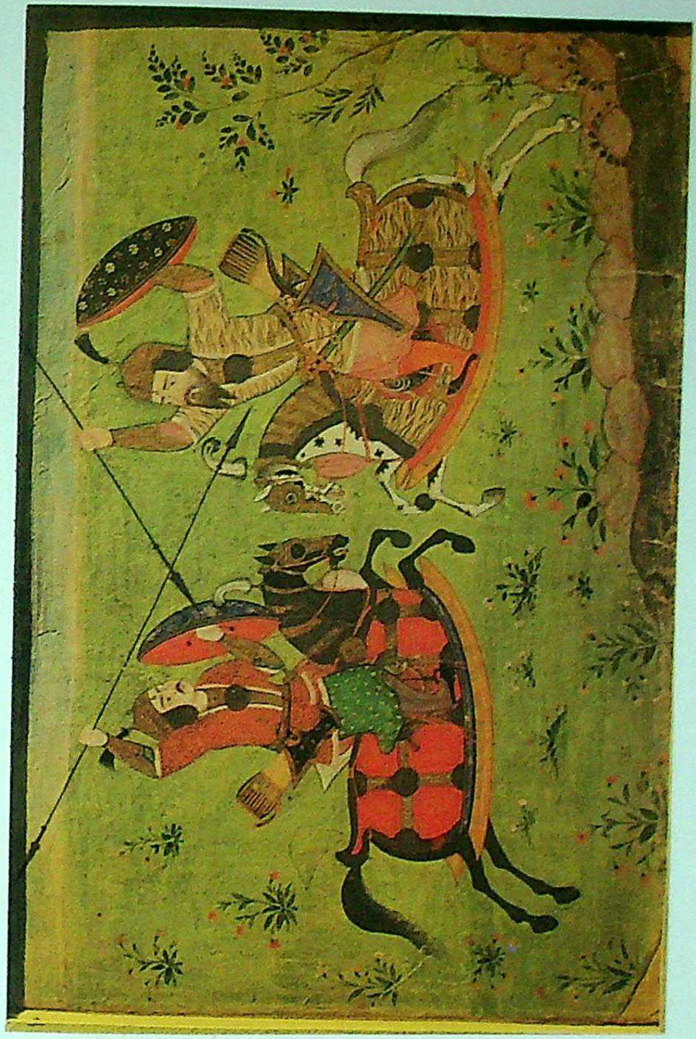
Illustrated Manuscipt – Padmavata 78.65

Fight between Rustam and Sohrab, 59.75
Paper, 33 x 24 cm.
1630 A.D., Mughal

In this painting the famous combat between legendary Rustam and his son Sohrab of Persia has been depicted. Rustam as legend goes, was an unchallanged and unsurpassed renowned warrior of his time. His enemy Afrasiab hatched a conspiracy against him and somehow managed to arrange a fight between Rustam and his son Sohrab whom he (Rustam) could not see since his birth because of his compaingns.

In the fight Sohrab was killed by Rustam who could realise his mistake only when his total blow was struck to his son.

The warriors are fighting each other with long spears. They have also bow and arrow fastened to their girdle-bands. The charging horses are also in attacking mood. Red, blue and gold colours have been prominently used in this miniature.



Miniature – Soharab – Rustam fighting 59.75

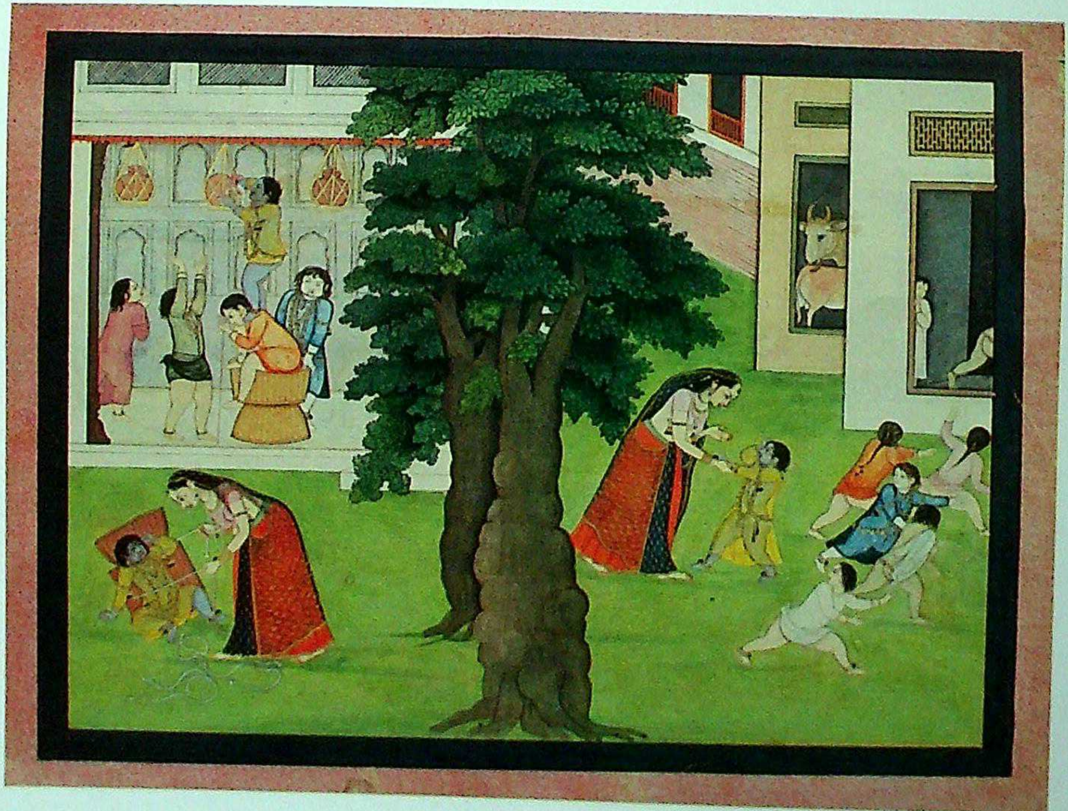
Ukhala Bandhana, 41.64
Paper, 35.5 x 27.5 cm.
1725 A.D., Kangara

The miniature displays the story of *Ukhala Bandhana* of the Bhagawat Purana. The painting can be divided in three parts on the basis of treatment of the subjects. The upper left corner shows Krishna trying to steal butter from one of the pots hanging from the ceiling. He is being assisted in his efforts by his friends. He is climbing on the shoulders of his companion who is seen burdened with his load. The boy standing nearby is watching the entry of outsider.

Finding Krishna stealing butter repeatedly Yasoda catches him and showing a slap to frighten him. His other companions were running away in fear. Two of them succeeded to hide themselves in a room. Ultimately Yashoda tried to tie him up with ropes each of which fell short for the purpose. The naughty boy is looking at her mother with the gesture of apology.

In upper compartment a cow licking her calf is visible. The trees Yamala and Arjuna prominently planted in the centre present a charming look.

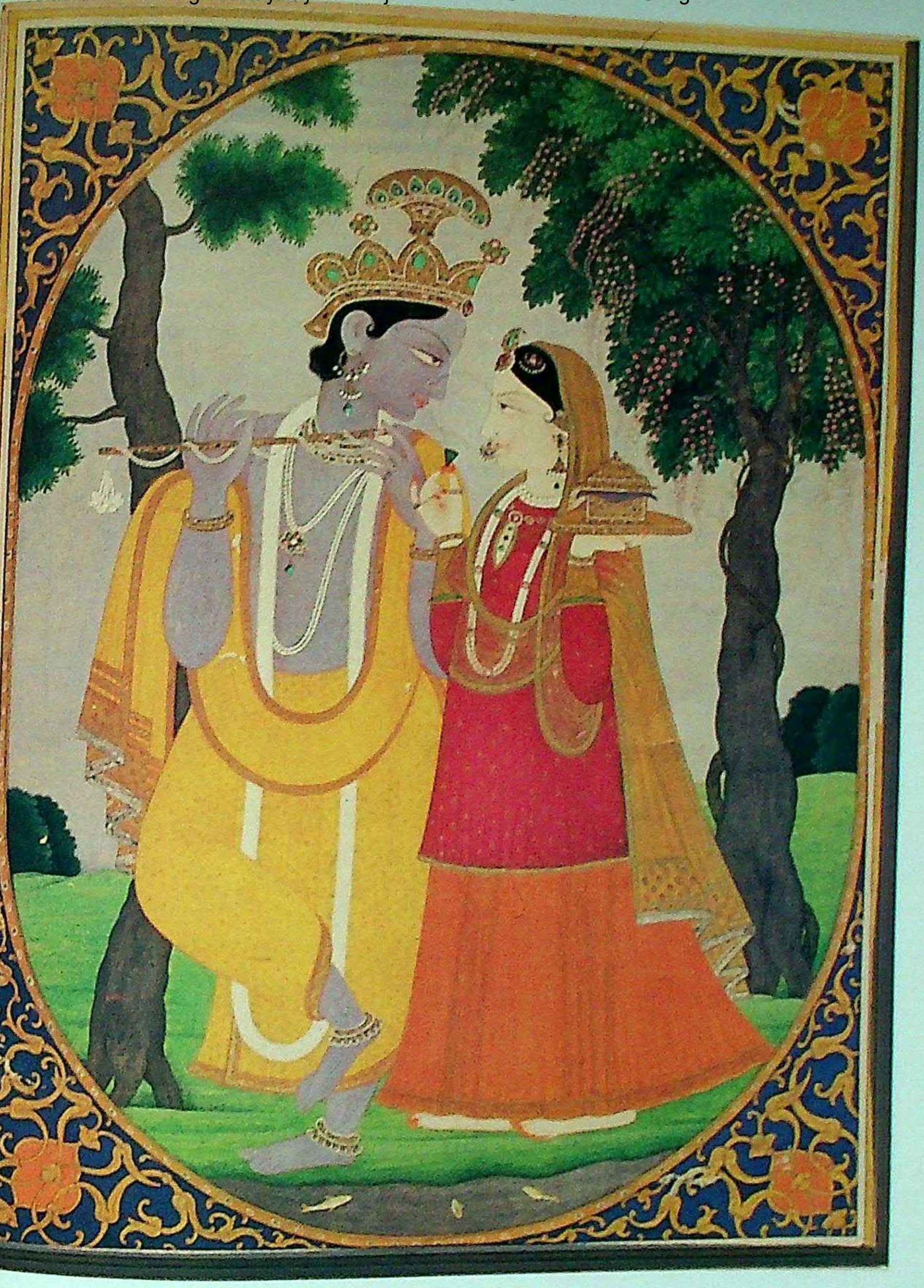
The harmonious composition of scenes and the forceful protrayal of the subjects may be credited to an adept artist of this miniature of Kangara *Kalam*. The close observation reveals how the painter was well-versed with the psychology of children.



Miniature – The ukhala Bandhan 41.64

Radha Krishna, 62.25
Paper, 30.5 × 24 cm.
1750 A.D., Kangara

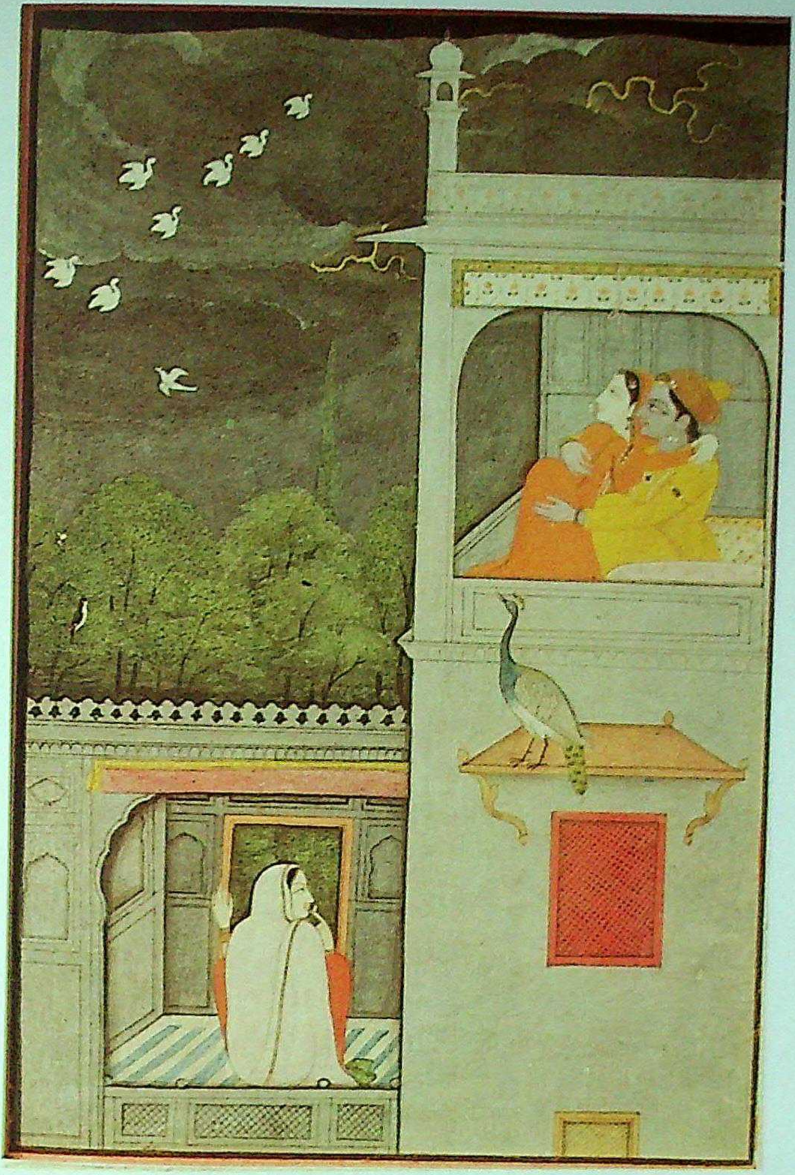
Playing flute and standing cross-legged Krishna looks delightfully at Radha who is offering betel leaves *(Pana)* to him. She is carrying cosmetic pot in her left hand. Krishna is wearing yellow garments and his body is shown sky blue in colour. The lower background is painted in dark green and sky is shown as usual blue. The protraits have harmonic communication to each other through gestures and facial expressions. Another outstanding feature of the painting is its beautiful floral decoration at four corners with golden colour and oval shaped globule.



Miniature – Radha-Krishna 62.25

The Rainy Season (Varsharitu), 38.273
Paper, 27.5 x 20 cm.
1800 A.D., Guler (Pahari)

The painting set in rectangular frame shows the rainy season or Bhadramasa in a forceful manner. The couple concieved in the form of Radha-Krishna is seen frightened by the lightening of thunder and the clouds. In close embrace they are watching the disturbed pelicans flying helter skelter. A peacock is perched on window whereas a maid servant is seen in the compartment of ground floor. The trees are visible in the back-ground. The caption *Varsharitu* is scribed on the back of the painting. This is a masterpiece of Guler sub-style of Pahari school of paintings.

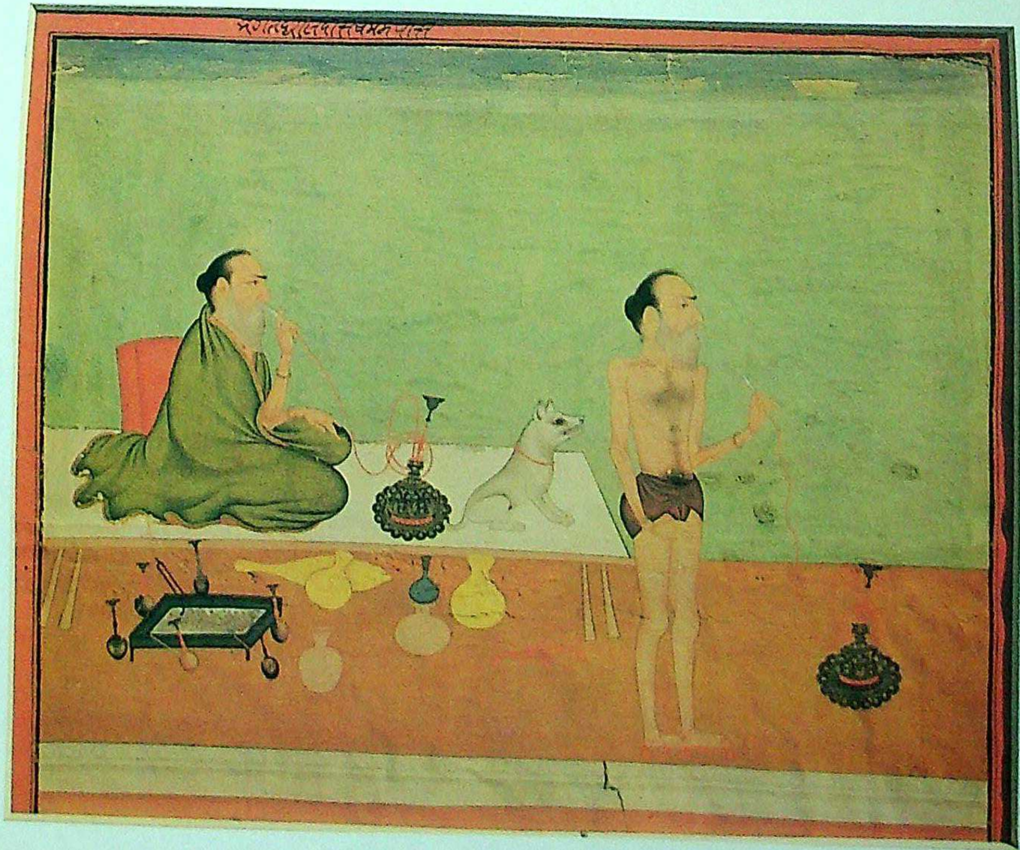


Miniature – The Rainy season 38.273

Portrait of Swami Haradayaladasa, 57.54
Paper, 41.5 × 39.5 cm.
1750 A.D., Mewara School

In this painting one and the same mendicant is depicted in two places but in two different poses. First at the right, he is shown seated on flat cushion wearing a *shawl* covering almost whole of his body except head and hands. A white bearded man is busy in smoking huqqa. Some objects are seen on the ground. At the other side a lean and thin mendicant is again using same type of *huqqa* but this time he is wearing only a short strip of cloth enough just to cover his private parts. He is seen shivering with cold. In all probability he is no other person but one and the same saint who is majestically sitting at the right. A dog is gazing at the poor fellow with great curiosity.

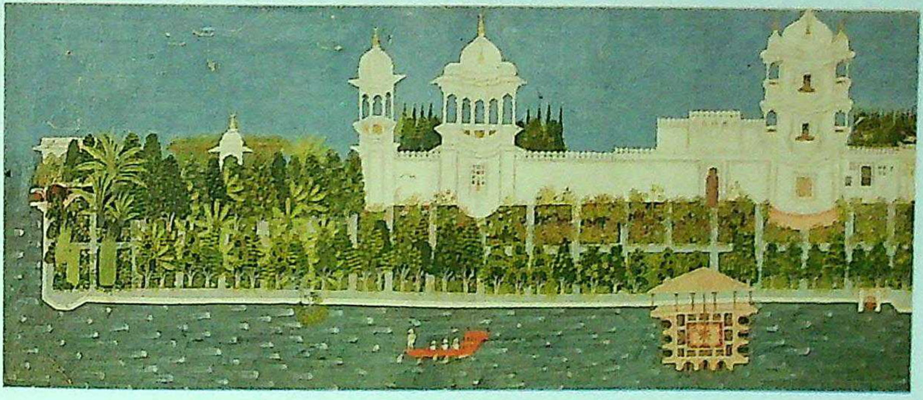
The artist has achieved a great skill in displaying the sense of surprise through these two poses of one and the same person. In this painting yellow, purple and green colours have been used. The border is painted in red colour.



Miniature – portrait of Swami Haradayaladasa 57.54

Jal Mahal Palace in Udaipur, 57.134
Paper, 95 x 43 cm.
1775 A.D., Mewar School

The larg size of miniature gives a magnificient view of the *Jal mahal* of Udaipur. Done within the red border of the painting the dominating architecture is shown with white colour and in some places decorated with gold work. The beauty of the palace has been enhanced by the heavy plantation shown in front of it. The details of banana, ashoka and certain flowery trees are very minutely painted. The water part is shown with steel gray colour. A boat with four persons is floating on the water. This beautiful painting of such a large size is assinged to Mewar school of painting.



Miniature – Jala Mahala 57.134

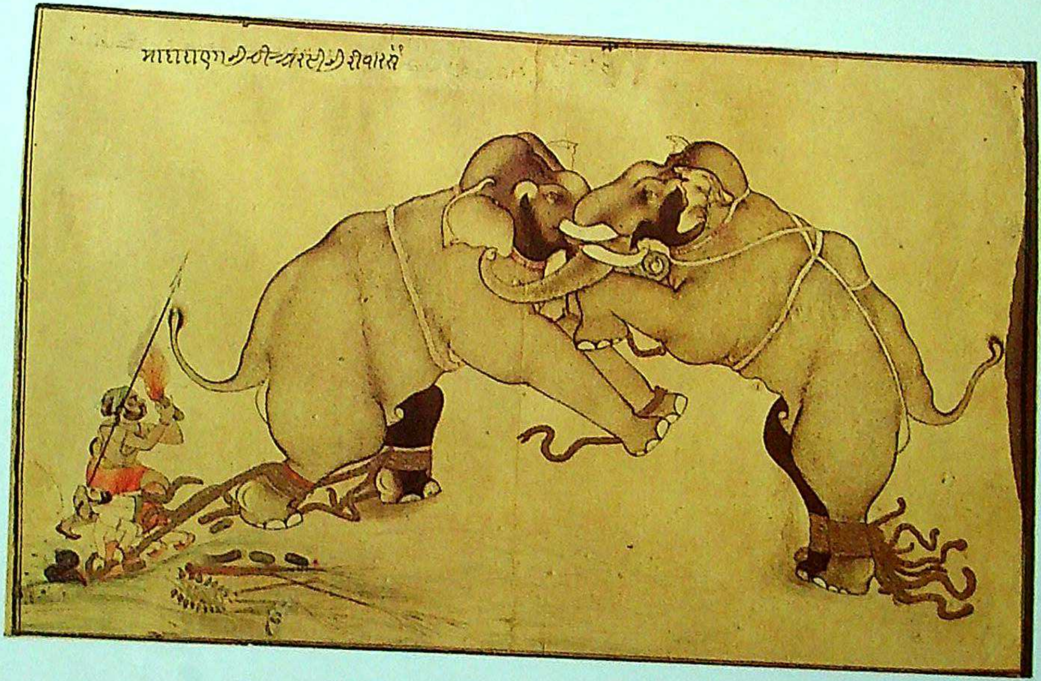
The elephants fighting, 57.247
Paper, 61 x 46 cm.
1735 A.D., Kota style

Two elephants are combatting against each other. Though tied with chains on mortors earlier they got themselves free in due course. A man sitting at the right is helplessly trying to tighten the chain with the mortor but all in vain. Another person is carrying *mashal* probably with the intention of disengaging the elephants.

The effect is natural and forceful. The emphasis of the painting lies in the close to close fight of elephants with their might and rage. It is a marvellous sketch work. The skill of the painter can be judged from the delineation of minute details of elephant skin.

The painting is dated in 1792 Samvata (1735 A.D.). One line inscription is given on the back which reads as follows: *"Maharao Durjan shal ke chitrakar Neju Ne 1792 me Banaya."*

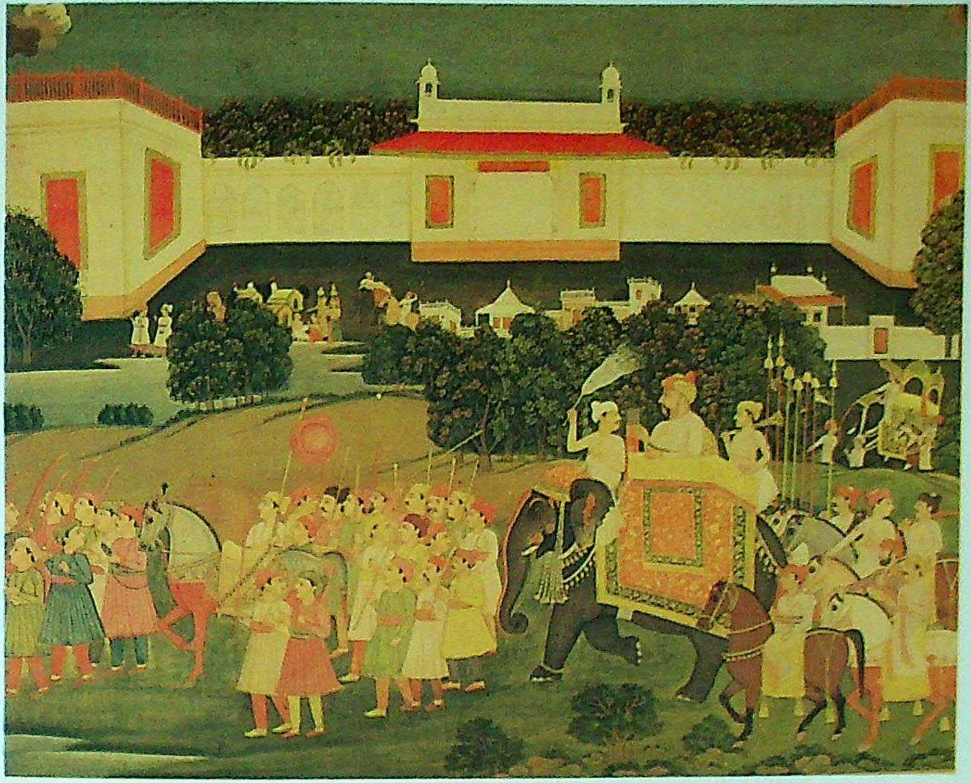
The name of the painter is mentioned as 'Neju'. Kota painters were experts in portraying animals in their greatest fury.



Miniature – Elephant – fighting 57.247

Asafu-d-daula in the procession, 43.51
Paper, 44 × 36 cm.
Late 18th Cent. A.D., Avadh School

The miniature illustrates the scene of procession carried out during Moharram. In the middle, Nawab Asafu-d-daula (1775-1813) is seen riding on an elephant surmounted by an ornamental *houda*. He has a rosary in his hand. An attendant is sitting behind the Nawab and the elephant rider (Mahavata) is holding goad and fly-whisk. He is surrounded by the parafernelia of horse-riders and others. In the background, the trees and lofty buildings have been painted with minute details. It is a fine work of Avadha school of painting.

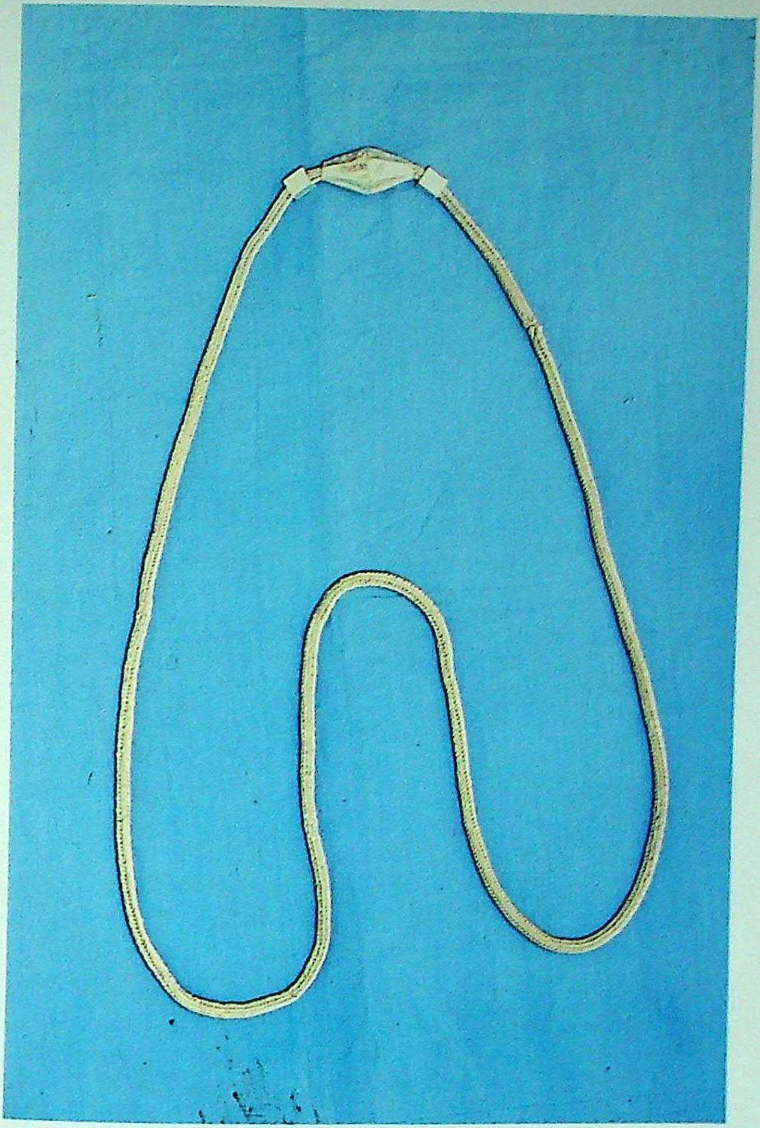


Miniature – Asafuddaulla in the procession 43.51

Necklace, 75.68
Gold, 285.9 gms. & Total length 136 cm.
C. 2nd Cent. A.D. Muni Ki Reti, Tehri Garhwal

A neck-ornament of twisted chain with three pendants. The main pendant is carved with parallel and cylindrical in shape while other two are smaller and square in shape.

This gold-chain of peculiar type was found in a metal pot alongwith some other ear-ring-ornaments and a hord of gold coins of Kushana Kings. This prompts us to believe that this ornament also belongs to Kushana period. Another consideration for its probable dating is the depiction of similar necklace on some of the Kushana sculptures.



Necklace. 75.68,

Kangan, 64.5115 & 64.5116
Gold, (Dia. 75 mm. and 74 mm.)
19th Cent. A.D.

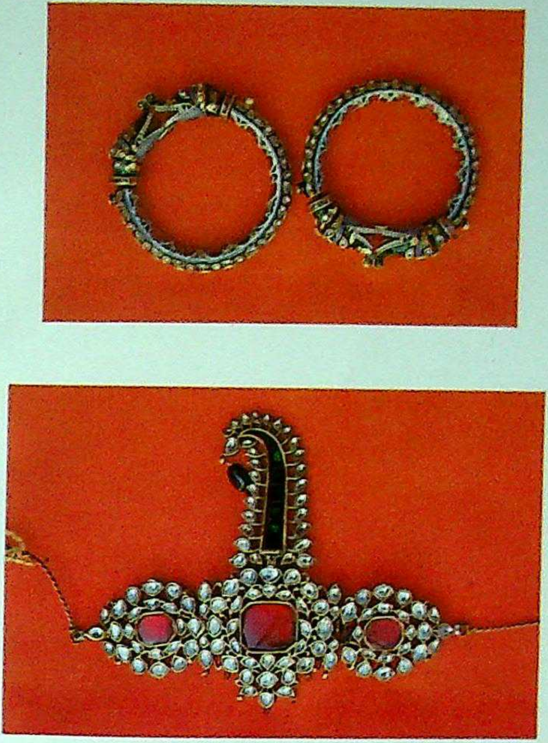
Thick and heavy circular rings (wristlets) known in different names in different areas are worn by women folk. These are made in different metals.

The present set of Kangan is an example of fine workmanship. It is studded with precious stones. These wristlets have clefts with two knobs at the juncture and the joining parts are shaped like crocodiles. Their beauty is further enhanced by use of green and red *minakari*, a beautiful enamel work of Benaras.

Kalgi, 64.5112
Gold, 146 × 48 mm.
19th Cent. A.D.

Kalgi was worn by royal male persons on the head above the crown. It is also called *Sarpencha* which denotes the character of the ornament.

This Kalgi is studded with green emeralds, white diamonds and red rubies. Pink and green *mina* work or enamelling has been used to render intricate floral designs and a figure of beautiful dancing peacock on the surface of the back to make it more effective and charming. This is a remarkable piece of head-ornament,



Kangana 64.5115 & 64.5116, Sarapench 64.5112

Champakali, 18.0.254
Jade, 4.5 cm. (height)
1626 A.D., Provenance not known

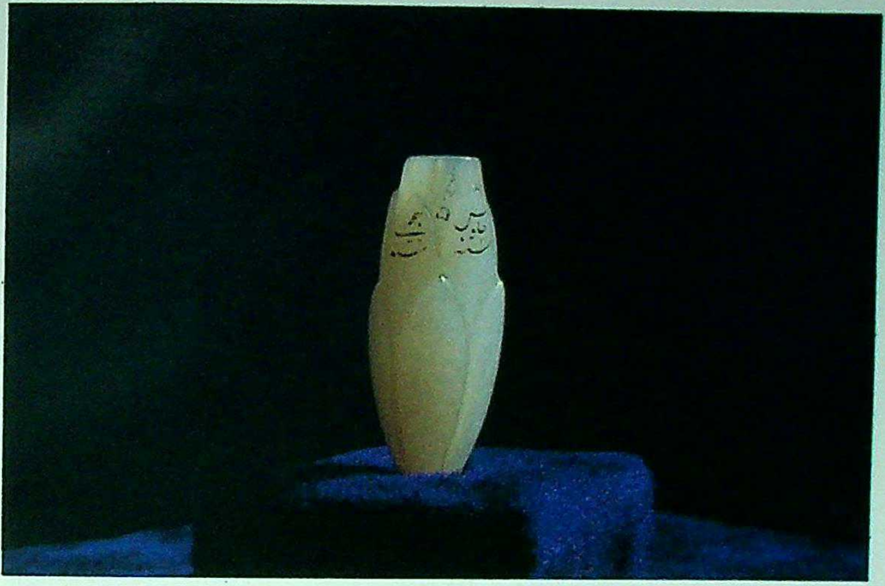
Inscribed object of white jade shaped like multi-petalled *champakali* bearing the date 1036 A.H. and names of Emperor Jahangir and his father Akbar. The Incription in Persian is as follows:

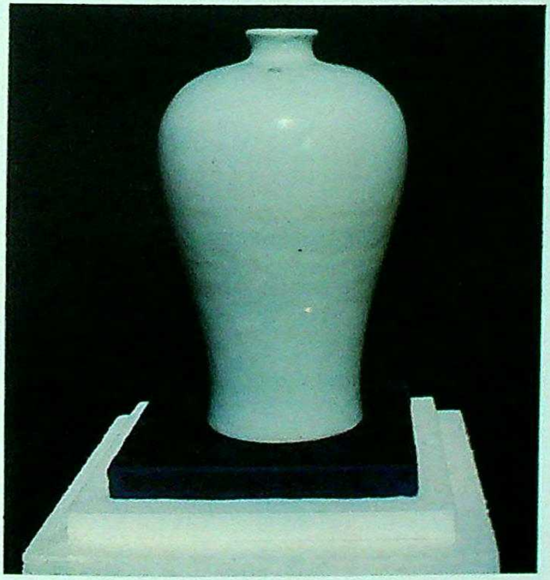
Az Jahangir Shah
Akbar Shah
Yashem Nilab
Sama jaloos 21
Hizri Sah

With all probability this jade object was in personal use of the Emperor Jahangir. Some scholar opined that it was used for keeping perfume. A pair piece is said to be preserved in Prince of Wales Museum, Bombay. Rarity is another significant consideration of this object.

Jar, S.1510
Porcelain, 29.5 cm. (height)
17th cent. A.D., Provenance not known

An interesting and rare specimen is a jar of white porcelain bearing an inscription in Persian characters 'Alamgir Shah 1070'. The date is corresponding to 1659 A.D. The jar is said to have been presented by the Mughal Emperor Aurangzeb Alamgir to the ancestor of its late owner as a reward for his building a mosque at Khajuha, the place where Aurangzeb had won a victory (1086 A.H.) over his brother Shah Shuja, whose defeat and subsequent flight from Hindustan placed his rival in undisputed possesion of the peacock throne of Delhi. The use of this jar is not definitely known, it is surmised that it might be a flower vase.



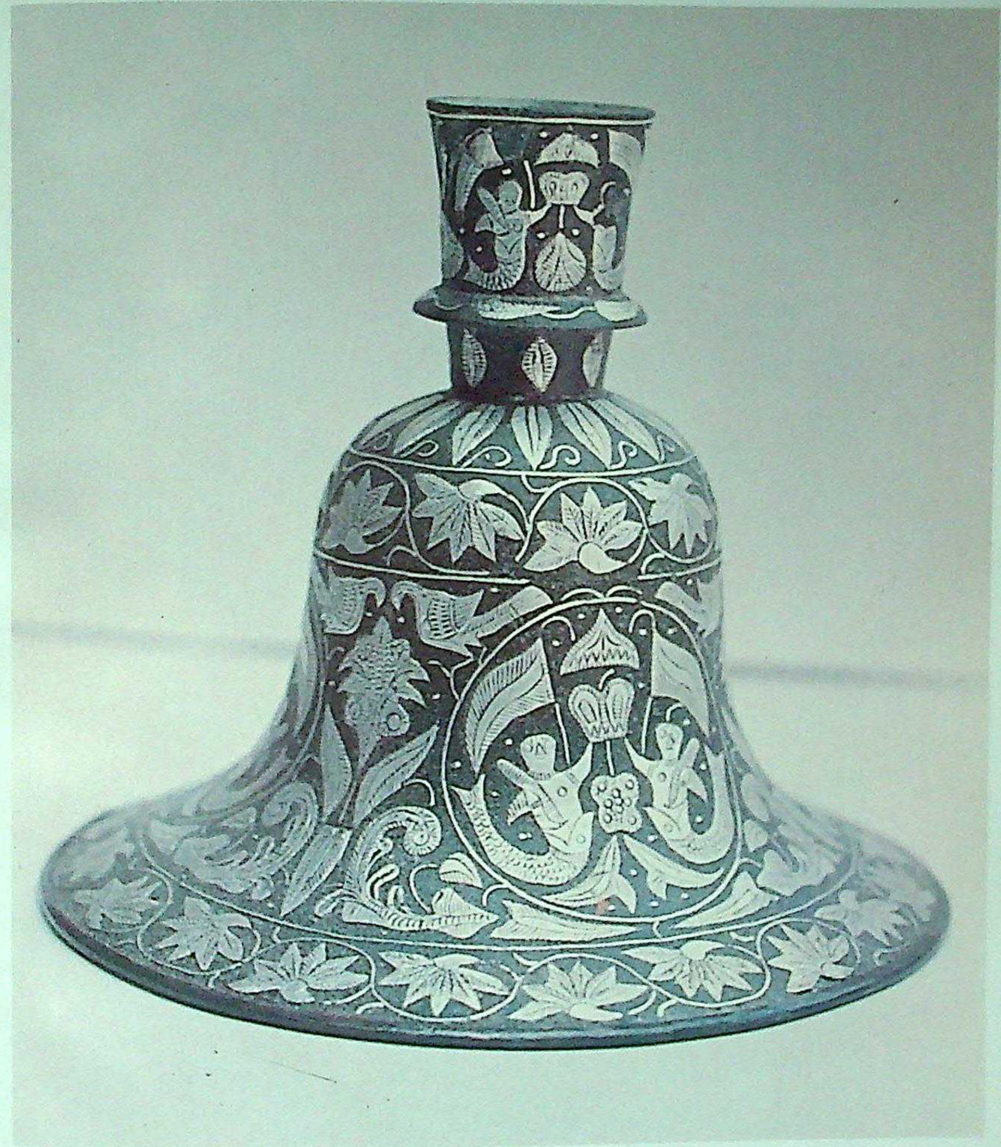


Champakali 18.0.254. Inscribed Jar of Aurangzeb S. 1510

Farshi of Huqqa, 59.108
Silver, 17 x 20.3 cm.
Mid 19th Cent A.D., Lucknow

It is a fine example of Zurbuland work on the Farshi of huqqa. It depicts of pair of mermaids, the royal emblem of Wajid Ali Shah, the last king of Awadh. It migh have been used in the royal house of the Nawab. It shows beautiful floral designs.

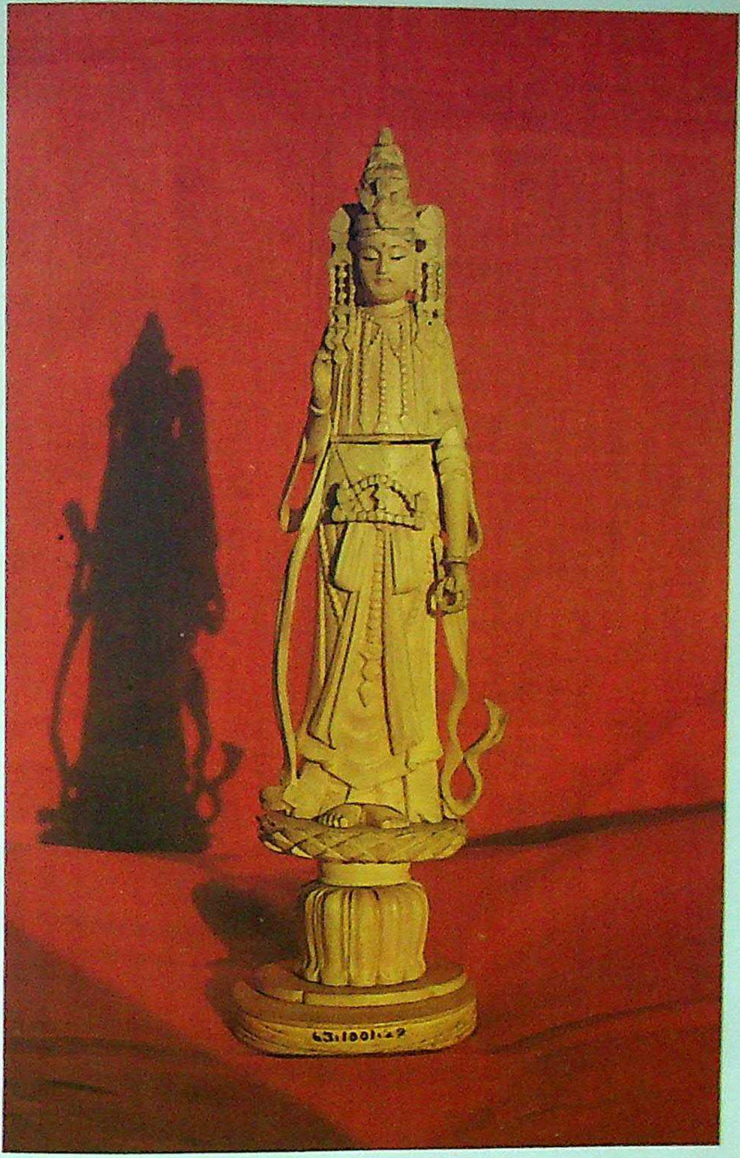
Zurbuland work is an improvement on Bidri art which itself is an inlay work. Although originated in Bidar (A.P.) sometimes in the 14th century, it was brought to Lucknow during Nawabi period in which new dimensions were added to the technique and motifs. Bidri art of Lucknow is generally known as Zurbuland in which the motifs are in high relief pattern. The Bidri ware articles were very much in fashion during and after the Nawabi period. It is a kind of damascening which in itself is an art of encursting one metal on the surface of other soft metal generally in the form of wire which, by under cutting and hammering is thoroughly incorporated into the metal which is intended to be decorated through motifs of various designs. The patterns are generally of floral designs. In Lucknow, the figure of a pair of fish or mermaids was more popular because it is supposed to be an auspicious symbol by the local folk. The articles decorated with Bidri art are generally Farshis of Huqqa, Surahis, Spitton, Pandan, Flower-vases, Plates, Trays, Daggar hilts, Candle stands etc.



Farshi of Huqqa 59.108

Yogamaya, 63.1001
Ivory, 26.5 cm.
19th Cent. A.D., Provenance Not known

This is a beautiful image made of ivory representing Yogamaya (?). Her right hand is in the attitude of protection while the other is holding a disc. She is standing on full blown lotus seat. She is adorned with several ornaments and heavy garments. Her crown is surmounted by a small male figure seated in meditation. A bird is seen below his seat. It is a beautiful piece of ivory carving.



Yogamaya 63.1001

971

पुस्तकालय

Handkarchief or Table cover, 68.5
Cloth, 46 × 46 cm.
early 20th Cent. A.D. Lucknow

The CHIKANKARI, a famous name in embroidery work done by white cotton threads on muslin cloth has got impetus during the Nawabi days of Lucknow. Beautiful garments and other useful cloths with *chikan* work were produced. These were in great demand even in distant places.

The illustration is a square piece of cloth probably handkarchief *(rumal)* or table cover decorated with *Sidhi Bakhia, Murri, phanda, Hatakati* stiches of Lucknow *chikan*, executed with great delicacy and evenness. It shows a beautiful floral decoration, so dear to *chikan* craftsmen of Lucknow. A *buta* comprises a hormonias compostion of stemmed flowers and leaves. This is a wonderful piece of excellent workmanship of *chikankari*.

Chikan – work 68.5

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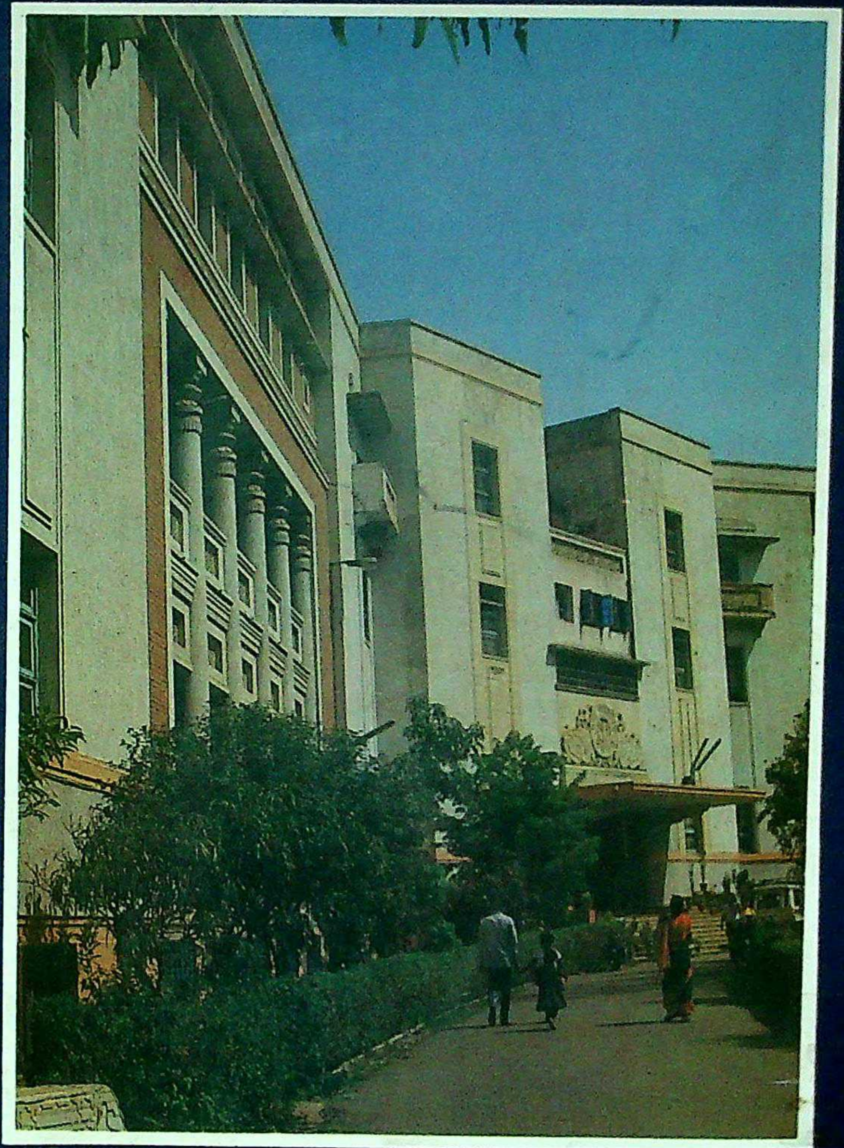
THE AUTHOR

Dr. S.D. Trivedi joined the Museum Service in 1965 after obtaining Master's degree in Ancient Indian History and Archaeology from the Lucknow University. After some time he completed his Ph.D. thesis in the same subject under the guidance of Prof. K.D. Bajpai, the then Tagore Professor and Head in the University of Sagar.

Dr. Trivedi served the Govt. Museum Mathura, for about four years. He had a rare previlage of developing a new Government Museum at Jhansi from its very inception. Presently he is straining his every nerve to impliment new planning with modern technology for the development of the State Museum Lucknow as its Director.

Dr. Trivedi has contributed a number of research papers to the journals of repute. He has also three other monographs to his credit. These are *'Sculptures in the Jhansi Museum; Archaeology of Bundelkhand* (in Hindi) and *the Jarai Temple at Barwa Sagar.* His writings present deep insight and erudition.



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